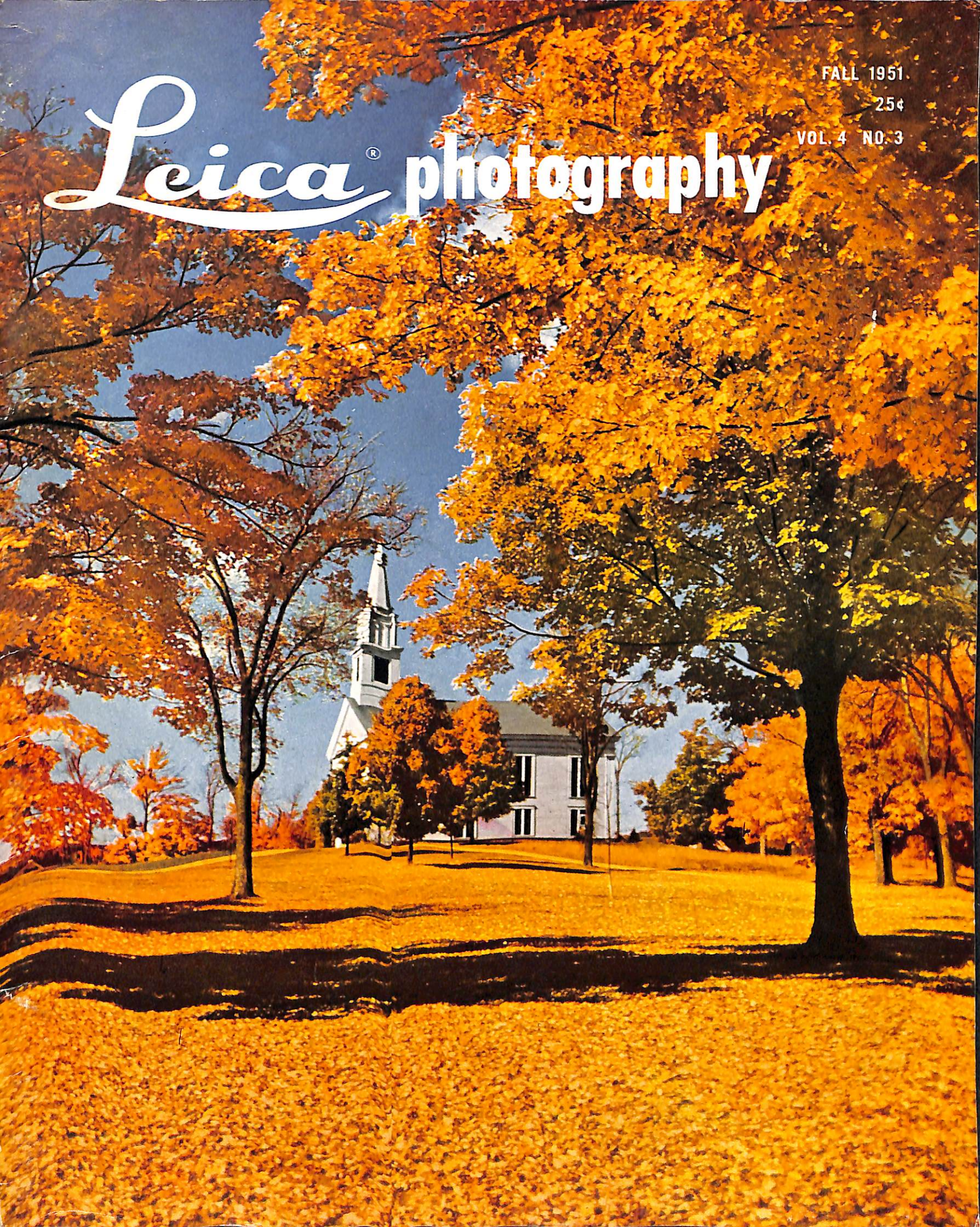


FALL 1951

25¢

VOL. 4 NO. 3

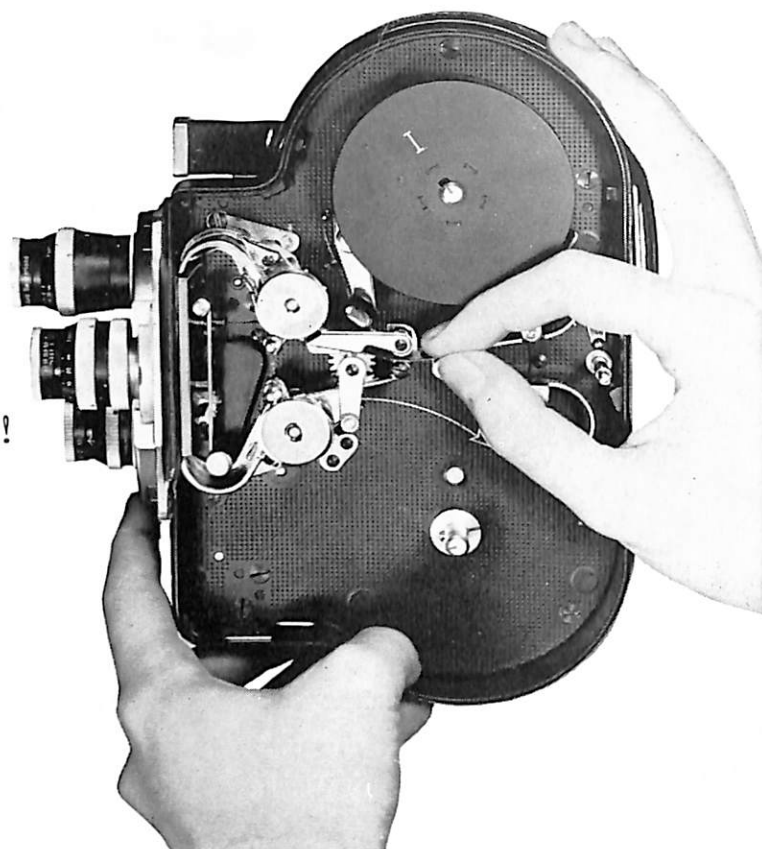
Leica[®] photography



So many

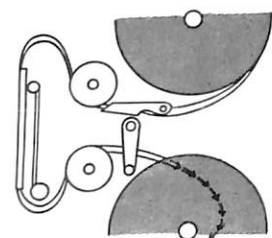
Exclusive

built-in Features!



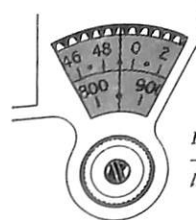
Think of a feature and your Bolex has it! Features that constantly delight proud owners of Bolex cameras. Exclusive features—all of them practical, are built-in to Bolex to make it the finest of its type.

Have your Bolex Dealer demonstrate the exclusive Automatic Film Threading feature. See how the film snakes straight over sprockets, through the gate and out automatically—almost magically—quick as a wink!



Automatic threading is positively simple!

Now you try it and realize why the Bolex is the *only* spool loading movie camera which can be automatically loaded under the most adverse conditions of arctic cold — by movie makers stiff-fingered from sub-zero weather!



Frame counter—engineered like a watch

Then there's the Frame Counter and the Footage Counter—both operated by gear trains. The Frame Counter top dial records



Footage counter

up to 50 frames individually, the lower totalizes in units of 50 up to 1000 frames—both dials *add* in forward, and *subtract* in reverse motion.

The Footage Counter too, automatically adds and subtracts in forward and reverse, while a third counter, the Audible Click Counter can be engaged to "tick off" every ten inches of film shot, so important during hand-held camera sequences.

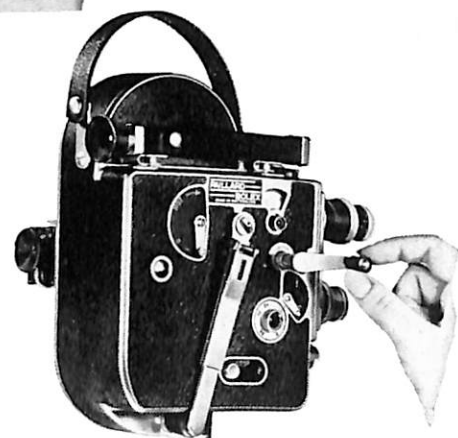
On all counts the Bolex is ahead—the movie camera with so many exclusive features built-in.

Your Bolex Dealer has both Bolex H-16 and H-8 models available from \$244.75 to \$318.00 less lenses, no tax.

Bolex owners—receive regular free mailings of the 25c magazine "Bolex Reporter," by registering the serial numbers of your Bolex equipment with us.



Paillard Products, Inc.
265 Madison Ave., New York 16, N. Y.



So many exclusive features—on both Bolex H-16 and H-8

- Automatic film threading
- Unlimited forward and reverse hand winding
- Time exposure setting
- Single frame setting
- Full frame eye-level focusing
- "Octameter" finder
- "Visifocus" automatic depth of field lenses



Model H

Bolex

16mm and 8mm
Movie Cameras

Leica® photography

FALL 1951

25¢

VOL. 4 NO. 3

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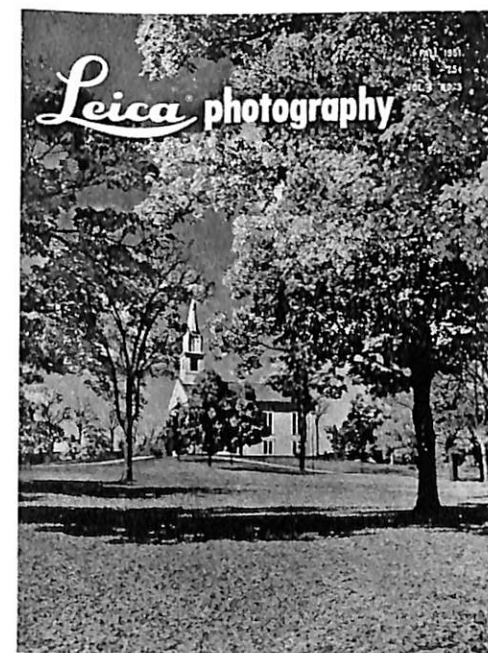
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IN THIS ISSUE

THE LEICA FOR FALL COLORS.....	4
by Alfred Eisenstaedt	
THE LEICA IN DEPARTMENT STORE ADVERTISING.....	6
by William Edwin Booth	
LEICA AT A COUNTRY AUCTION.....	8
by John P. Vergis	
HOW IT WORKS	
No. 11 — Leica IIIf Synchronization.....	10
No. 12 — Adjustable Micrometer Extension Tube Used With The Focalslide.....	11
No. 13 — Intermediate Focusing Mount.....	11
LEICA GOES TO MAINE.....	12
by George W. Later	
35MM. TRANSPARENCIES — NOW THEY CAN BE SOLD.....	14
by Robert S. Crandall	
LEITZ PROJECTS YOUR PHOTOGRAPHIC DIARY.....	16
ON BOOKS.....	18
SALON SECTION.....	19
NOTES AND TIPS.....	27
LEITZ DARK ROOM EQUIPMENT.....	30
DEALER DIRECTORY.....	32
THE NEW LEICA IIIf CAMERA.....	38
A TRAVELING DARK ROOM.....	40
by W. P. Robinson	



FALL COLORS—From a Kodachrome transparency by Alfred Eisenstaedt, of Life Magazine. Four color plates by Federated Photo-Engraving Corp.

EQUIPMENT PHOTOS BY KLEIN BROS., NEW YORK
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The Editor will be pleased to consider original articles and photographs on Leica camera photography. All manuscripts should be accompanied by stamped, self-addressed return labels.

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THE *Leica*® FOR FALL COLORS

by Alfred Eisenstaedt



There are times when I, as a professional, like to take advantage of a lull in assignments to take up an old hobby of mine, *amateur photography*. Many exciting pictures are obtained this way—without any script or research beforehand.

To me, Fall colors have always been beautiful subjects to record photographically. The pictures used to illustrate this article were taken on a "busman's holiday" weekend in and around Lenox, Mass., in the Berkshires.

As one of the first Leica users (since 1931), the Leica has become somewhat a part of me, and I confess being rather devoted to this little camera, as through its medium I can convey my thoughts best. On assignments, I carry most of my Leica equipment with me—from an extreme wide-angle to a 400mm. Telyt lens. Recently, I purchased the new Leica IIIIf for those occasions when a flash unit might be necessary. A great many pictures, including those used here, are taken with the Summaron wide-angle lens.

I am often asked what kind of technique I use to take my pictures. Frankly, I have no special "technique," so to speak. Technique to me was always secondary, as I put the emphasis on "seeing the pictures first." Technique can be learned, but it takes quite a long time of training eye and mind to convey your thoughts photographically. All the technique you may have learned will not make a good picture, if you do not "see" the picture before releasing the shutter. I have often heard good equipment blamed for failure to obtain good pictures when the photographer did not have the eye to "see."

I wish to give a few simple hints for Fall color photography. When you reach the area to be photographed, leave your car and walk. Get off the beaten track, look around, and you will be surprised how many colorful subjects there are waiting to be snapped.

See that contrasts are not too heavy and omit them as much as possible. Don't hesitate to shoot towards the sun—I mean, don't be afraid to have too much back-light. Very beautiful effects are also acquired when you photograph under a hazy sun; this eliminates shadows very much and gives your pictures a warmth which you cannot get under a deep blue sky with brilliant sun.

It is not always the "view type" pictures which are

impressive, as very often close-ups of leaves and minute close-ups of flowers or little bugs are as valuable.

A great error is made by many amateur photographers who shoot only one picture of each subject. This may be all right with black-and-white pictures, but should not be the rule for color. If you take two or three pictures of each subject, one of them will certainly please you.

Most of these pictures of Fall colors published here are taken between f/4.5 to f/5.6 at about 1/40 to 1/60 of a second.

The wide latitude of color film today should not stop you in photographing during a rain or snowstorm. You will be surprised at the results.

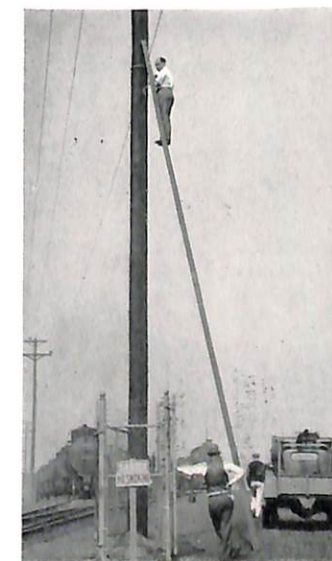
Years ago when 35mm. film was relatively new, the use of this size for publication was rather taboo. Advancement in engravings have made possible a wider use of 35mm. color transparencies for magazine publication. However, those transparencies MUST be sharp to obtain good reproductions.

My experience with the Leica, both in my profession and in my hobby, has made it an indispensable part of my photo equipment.

Its versatility, flexibility and portability permits the photo-reporter to have all the equipment he needs to do a job properly without being overburdened. ♦



Alfred Eisenstaedt, famous *Life* photographer, at work. There is always a ladder waiting for him!



We have been crystal gazing
for June brides

We see future homes beautifully appointed
from our collection by the Tiffin Glassmasters




We foretell a poised young hostess, serene in the knowledge that her Tiffin crystal is always in perfect taste with her modern, with her heirlooms. Tiffin Glassmasters are renowned for their brilliant cut, beautifully clear, utterly graceful stemware patterns and unusual accessory pieces in collection. Here on our fifth floor this week you'll see masterpieces in fine glassware, something for your present, treasure for your future.

See the Tiffin June wedding table:
"How to Can Be Told" and "How to Now" — 2 tables for announcement parties.
"Accept" — the shower.
"Ladies Day" — the luncheon.
"Leave it to the Girls" — the luncheon.
"Goodbye, Boys" — the luncheon.
"Days and Days" — the luncheon.
"Ask of the Town" — the luncheon.
"First Love is Sweet" — the luncheon.
"Treasure Hunt" — the luncheon.
"Call Me Madam" — the luncheon.

A Glass slipper and "something blue"
is just what Tiffin's gift to each bride who registers her crystal partner with our Wedding Services. It's Blue. The tiny glass slipper holds a precious blue satin ribbon to be tied and tucked in the wedding gown for "something blue."



Miller & Rhoads
THE Shopping Center

Dial 2-3111. Shop 2 to 5:30 Monday through Saturday

Photograph of new Youngstown kitchen display in appliances dept., Miller & Rhoads. Taken with 35mm. Summaron, at f/5.6 with multiple flash.



The Leica in Department Store Advertising

by William Edwin Booth, Richmond, Va.

For about twenty years, I have been using Leica cameras in advertising photography. One of my Leica cameras is always loaded with Kodachrome, and the other is always ready with Panatomic-X black-and-white film. Both Leicas are synchronized with Leitz VIIIA flash units. I leave both base-plates on at all times and make flash pictures on an instant's notice. Multiple flash is easy because I have duplicate sets of extensions to fit both cameras. The work these cameras turn out successfully competes with the work produced by other professionals using larger cameras.

I prefer the Leica in my advertising photography because of the interchangeable lenses, the rapidity of one exposure after another, and all-around ease of handling. When there is an over-abundance of work, I find that the Leica is the answer. I have photographed as many as 67 different items, developed and printed the pictures unaided, and delivered the prints to the advertising director overnight. For instance, when a center-page-spread newspaper ad is ordered to advertise housewares items, this space is filled with individual photographs of each piece of merchandise.

To do such an amount of work in a short period of time with the Leica is easy. About all that is required is proper lighting and backgrounds, three rolls of fine-grain film, three tanks for simultaneous development, a good hardening stop bath, and a rapid-hardening fixer. Printing from the rolls, without cutting seems to be the fastest way to make enlargements. The film expense is another factor to be considered in this connection. I load my own Leica film magazines and figure that the difference in cost saved, over cut film, amounts to several hundred dollars a year.

In both newspaper and magazine publishing, the "deadline" is always of paramount importance. Even though you have not had to produce pictures to meet a deadline, it isn't difficult to realize the advantage the Leica affords, allowing one to deliver pictures on time and in almost unlimited quantity. This is especially evident in "item" photography for newspaper ads where merchandise is set up and lighted to bring out the salient features of each article. Lights are changed around frequently, backgrounds shifted and camera angle varied, all of which is time-consuming. The interchangeable Leica lenses enable one to use a viewpoint that will match the layout so that the finished ad will appear as the art director visualized it. The rapidity with which the lenses can be changed, as needed, leaves extra time for precise manipulation of studio props and lights without undue delay.

Because time is paramount in advertising, time saved in the studio or on location, added to the time saved in the darkroom, often makes the difference between delivering the pictures when promised or "missing the boat." The best picture in the world is of no value to the advertiser if a late delivery means that the ad must be "killed." However, with all the RUSH in advertising, it is imperative to make haste slowly. It pays to establish a routine of work, and to adhere strictly to careful technique.

A combination of film and developer that will produce fine grain results, over a wide range of temperatures, is necessary to preserve the crisp details wanted in the final print. Small details readily seen in the original photograph are often obscured by the screen used in making an engraving for reproduction. To keep the print sharp and to preserve proper contrasts, it is good to use a potassium chrome alum, sodium sulfate stop bath between developer and fixer. Either a high shutter speed or a steady tripod is required in all serious work that is to be enlarged to any extent.

My interest in Leica photography stemmed from a

It's open season for straw hats! There's a cool
and becoming style for you in our
famous brand
straw hats



Enjoy the weightless comfort
the wrinkle-free smartness
of a Springweave suit



Exceedingly cool and comfortable,
traditionally the finest,
Nunn-Bush summer shoes!

Miller & Rhoads
THE Shopping Center

2-3111, Shop 2 to 5:30 Monday through Saturday, See today's New June ads.

desire to obtain photographs that would need little or no retouching. I have obtained a measure of success in this direction and most of my photographs used in advertising today have had a minimum of retouching or none at all.

For special effects with panchromatic films, we use filters to bring out or hold back certain colors. We can make such films almost color-blind by adding a blue filter of the right spectral quality.

With such control in the hands of the photographer, today the retoucher is busy combining pictures or parts of them to carry out the advertising director's ideas. Except on locations where background control is not attainable, or where time does not permit control, my Leica enables me to consistently turn out glossy prints that do not have to be "doctored up." The Leica negative, even though it is only 24 x 36mm., quite properly produces high quality prints on glossy paper which can be retouched or not, as required.

Working now as a photographer and commercial artist for Miller & Rhoads, Inc., means that I must handle a wide variety of work. The Leica is my standby in tackling all sorts of pictures—photographs of displays inside the store, pictures appearing in various national magazines, and promotional features sponsored by the store.

A progressive store is always changing and improving
Continued on page 36

Back in a Country Auction

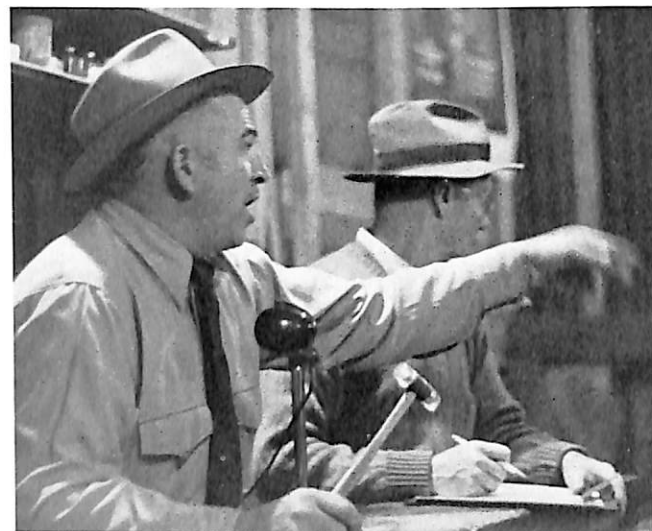
by John P. Vergis, Los Angeles, Calif.

Although I've lived in the Catskills a good many years, I never realized the abundance of excellent human interest material around me. When I did open my eyes, I had a Leica IIIC with coated Summar 50mm., f/2 lens to help retain the experiences I had not previously captured. Since this awakening, I've scoured the countryside for novel subject matter.

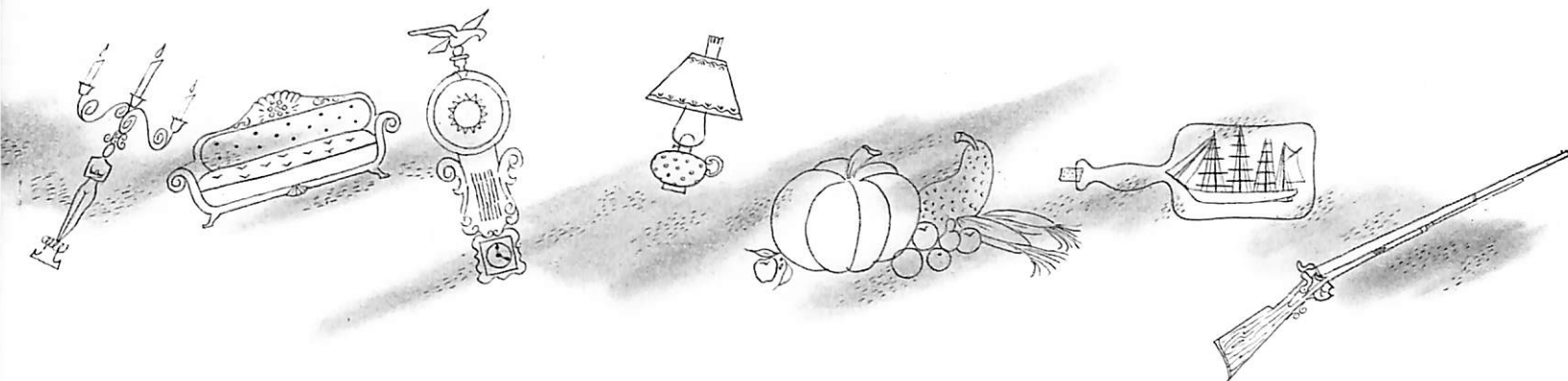
Ever been to a real country auction? If you're hankering for some homespun, down-to-earth witticisms; if you fancy yourself a student of human nature; if you crave new material for the Leica; by all means, drop in at the next rural auction you encounter.

The session that I caught on film takes place regularly each week in part of a large cinder-block barn. The entire building was originally intended for auctioning off horses and cattle. However, there was a need for some sort of "exchange" for the local farm and village folk, and Friday evening was set aside for selling everything that could possibly be of use to anybody.

The ridiculously low prices constitute an interesting aspect of this auction. There's no "cost of living" problem here. As a result, people for miles around have



Sold! To the lady in the fourth row!



Mixed interest

dropped in at one time or another to try their luck. Few expect to buy much but the curious procession of articles breaks down some of the strongest wills. For, in the course of a normal Friday, the run of items may include antique furniture, crates of books, fresh farm vegetables and fruits, and a variety of bric-a-brac too numerous and diversified to classify. I went there to take pictures and came home with a 1903 Sears-Roebuck catalogue!

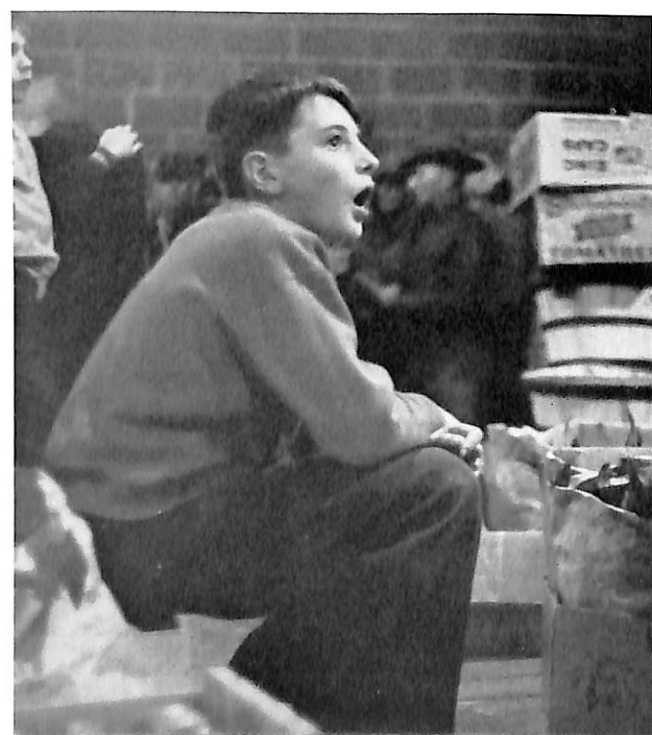
When I arrived, the long, rudely-finished auction room was packed to the ceiling. Standees filled most of the remaining available spots that afforded a clear view of the auctioneer, his clerk and two helpers. The setup didn't look too good for photography. The glaring illumination was all top lighting and the shadows looked impossibly dense. Then, of course, there were the people—they were too plentiful. Each time I'd try for a good angle, arms and heads would bob into my field of view.

Finally, I found a vacant corner and began shooting Super-XX film at 1/30th second with the Summar wide open (no flash). I had feared that a camera would

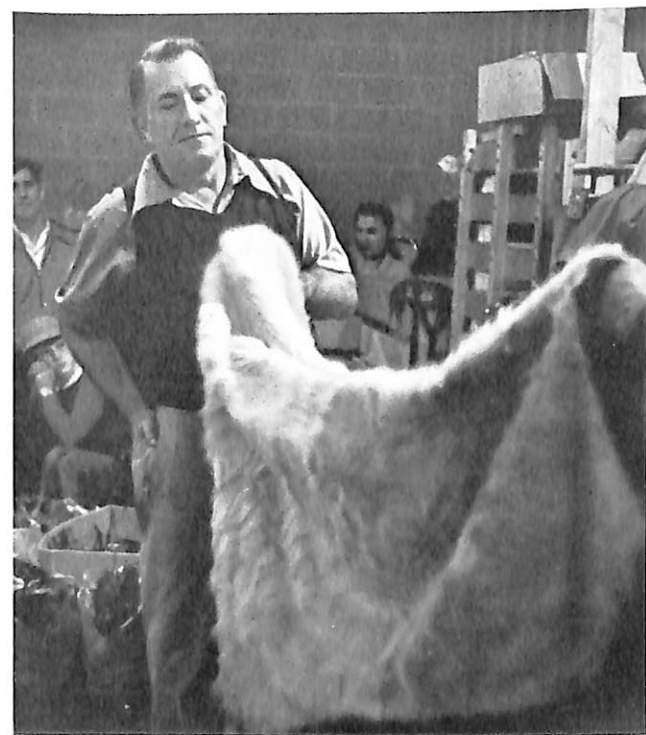
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"What am I bid?"



"Ten bucks for that?"



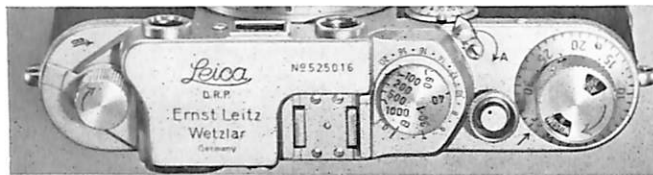
A gen-u-wine Bearskin rug!



Hmmm, a lot of squash for so little money

HOW IT WORKS

No. 11—Leica IIIf Synchronization



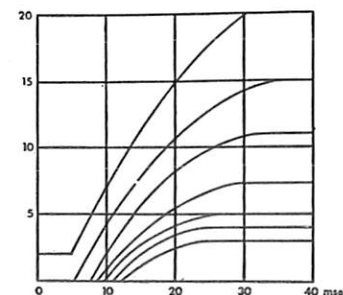
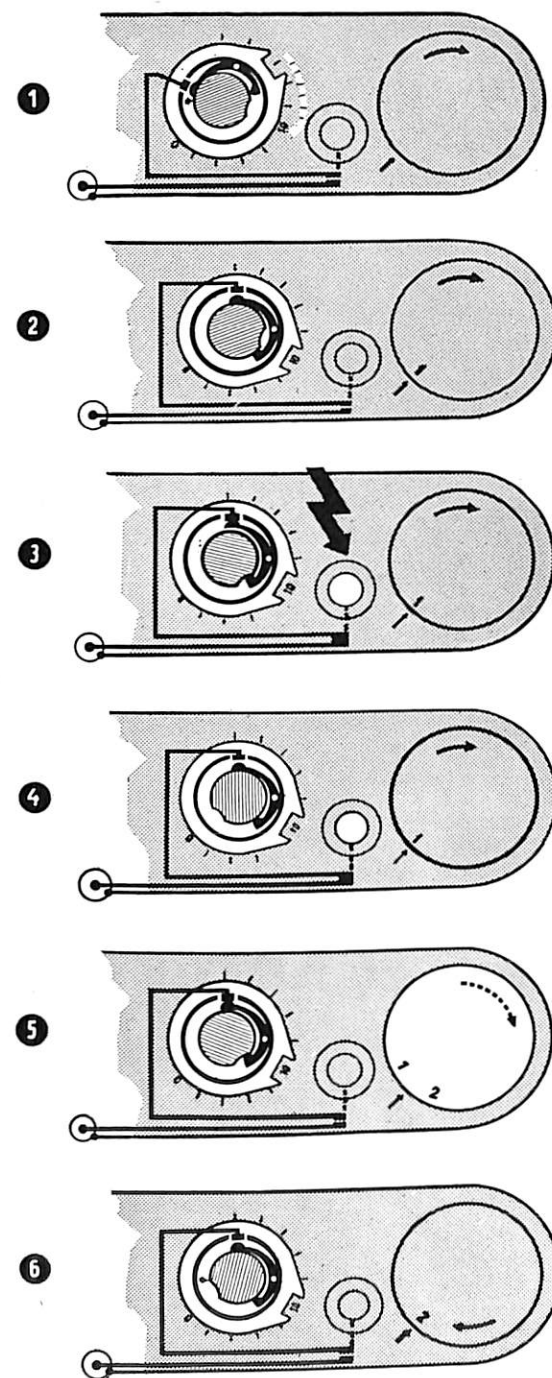
The Model IIIf Leica has a built-in synchro-contact dial located under the shutter speed dial which can be rotated independently of the latter. The synchro-contact dial has a scale with figures from 0 to 20. To the right of the twin rangefinder-viewfinder window, is a synchro-contact point connected to the battery housing of the flash unit by a cable and plug. It is possible, by means of the synchro-contact dial, to synchronize the flash with the shutter of the Leica for the various types of flash-bulbs, at all shutter speeds, as well as high speed electronic flash units.

As already mentioned, the firing contact is provided mechanically through release of the shutter. This occurs within the main speed dial which, as we know, is carried along during the release. In Fig. 1 we see part of the camera presented schematically, in perspective, and showing the winding knob, the shutter release and the new synchro-selector dial for the contact figures. The main speed dial is not shown in this figure, but on its axis, which is shaded and hereinafter designated as K-axis, the exposure scale with its setting mark has been indicated.

Over to the left side, is the contact point which is located on the rear wall of the camera. The line starting from the speed dial axis, and drawn here in heavy black, actually lies in the interior of the camera. It runs through two switches, which in the picture are shown in open position: the pre-switch underneath the shutter release button and the synchro-switch under the main speed dial. Each switch is equipped with two precious-metal contacts. The inner contact of the synchro-switch is mounted on the longer end of the halfmoon-shaped contact lever. A spring, not shown in the picture, tends towards pressing the latter outward and against the countercontact. This is, however, impossible because the shorter end of the halfmoon-shaped contact lever sits on the periphery of the K-axis. The axis of the contact lever, shown as a white dot, is rigidly connected to the synchro-selector dial. It represents the electrical connection between the inner contact and the metal parts of the camera and, consequently, the outer ring of the contact point. The outer contact of the synchro-switch, which is electrically insulated, also has been fastened to the selector dial. Finally, this outer contact is connected electrically with one contact of the pre-switch (not shown in the picture).

The position of the K-axis, shown in Figs. 1 and 2, represents an approximate setting of 1/60 second. If the selector dial is moved from 10 to 12, the synchro-switch

Continued on page 39



HOW IT WORKS

No. 12—Adjustable Micrometer Extension Tube Used With the Focalslide

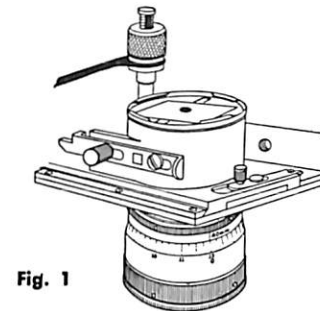


Fig. 1

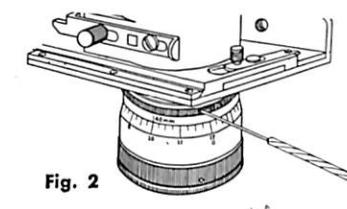


Fig. 2

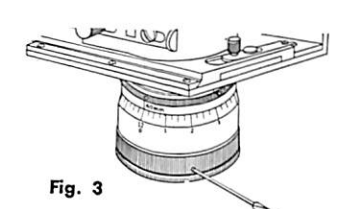


Fig. 3

The Adjustable Micrometer Tube is the ideal adjunct to the Focalslide, as it allows a wide range of Leica lenses to be used for close-up photography. Micrometer indexing of the mount maintains accurate settings for varying scales of copying work. With the adapter supplied, it accepts all Leica lenses in their normal mount and offers a 20mm. range of adjustment from 40mm. to 60mm.

When using the 90mm., 127mm. and 135mm. lenses with the appropriate adapter, focusing at infinity on the ground glass of the Focalslide is possible. The complete Leica lens assembly is removed from its focusing mount and screwed into the adapter designed for it; this in turn is fitted to the Adjustable Micrometer Tube. The 127mm. and 135mm. adapters screw into the adapter supplied with the tube. The 90mm. adapter replaces it and screws directly into the tube.

ALIGNMENT

1. Screw the Adjustable Micrometer Tube into the threaded flange of the Focalslide, seating it tightly and setting for the shortest extension of 40mm. The

focusing index will possibly not align with the front of the Focalslide, but at some intermediate position as in figure 1.

2. Use a small jeweler's screw-driver and loosen the two counter-sunk set screws in the top knurled ring of the Micrometer Tube. Turn the ring until the focusing index is facing to the front of the Focalslide. Retighten the set screws as in figure 2.
3. Loosen the two counter-sunk set screws in the bottom knurled ring of the Micrometer Tube. Turn the ring until the $\frac{12}{0}$ line is in alignment with the focusing index. Retighten the set screws as shown in figure 3.

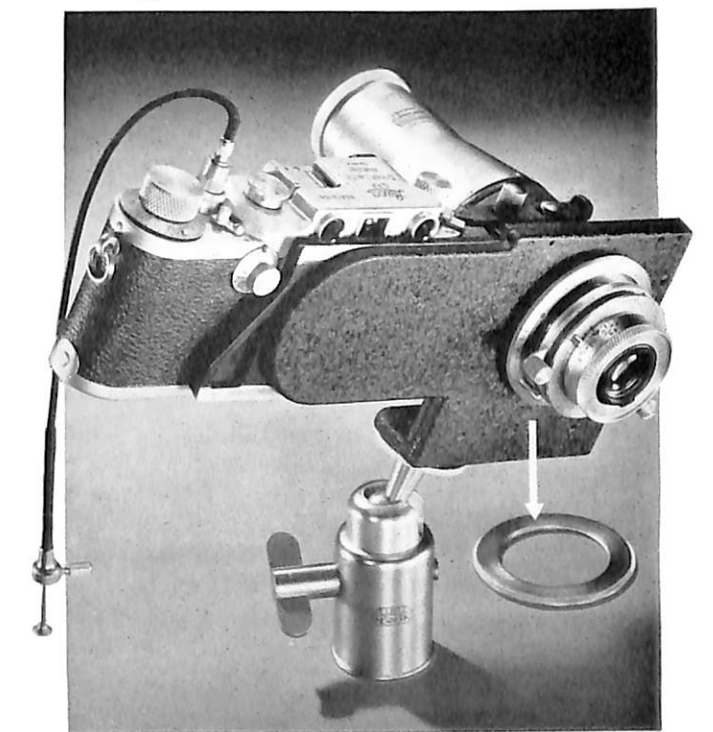
When making this adjustment, care should be taken that the focusing mount is not moved. It should remain at its shortest extension.

The Adjustable Micrometer Tube may be taken off the Focalslide and replaced as often as desired with complete assurance that the focusing index will always align correctly. When using the Micrometer Tube on another Focalslide, it may be necessary to reset the index.

No. 13—Intermediate Focusing Mount

The Intermediate Focusing Mount attaches to the bayonet flanges of Leica 50mm. lenses for rigid mounting. It prevents possible image distortion due to slight lateral displacement of the lens, which may occur when the Leica 50mm. lens, attached directly to the Focalslide, is focused in free position. When attached to the Focalslide and the 50mm. lens, it is possible to photograph objects at distances from infinity to 15 1/4 inches, from the back of the camera to the object. A 5x7 1/2-inch area is covered at the closest distance. Still smaller areas are covered by inserting extension tubes between the lens and Focalslide. The mount has a variable extension of 7.5mm. and can be used for fine adjustments.

The Compensating Ring: When the Intermediate Focusing Mount is used for normal copy work, the compensating ring remains in its usual position at the point of contact between the lens thread of the Focalslide fixed plate and the focusing mount. When working outdoors at infinity with the Leica camera on the Focalslide and a tripod, unscrew the compensating ring from the mount, and attach the mount, without the ring, directly to the lens thread of the Focalslide. Turn focusing mount out for sliding clearance then back to proper setting. ♦



LEICA GOES TO

MaIne

by George W. Later, Greenville, Maine

As a Warden Pilot for the State of Maine, Department of Inland Fisheries and Game, I have found the versatile Leica camera invaluable for recording the various activities associated with conservation work. Although the Warden Service is primarily concerned with law enforcement, its duties are not restricted to this field. The Service, together with its Aviation Division, is frequently sent upon various missions in the

Two big ones!



remote areas of the State. Each day brings a new assignment and each assignment finds the compact Leica ready for unfailing, efficient service.

The Aviation Division of the Warden Service is comprised of four Warden Pilots, who are based throughout the state at strategic points. My base of operations is at Greenville, Maine, on Moosehead Lake.

The compactness of the Leica is ideal for the pilot-photographer who, of necessity, cannot be encumbered by the bulk and additional weight of the larger cameras and who needs the wide range of shutter speeds and lenses that are available with the Leica for aerial shots. The pilot who is trying to shoot a low angle shot in rough, gusty air around some of the mountainous regions of Northern Maine might well have his hands full, or fail to get the picture, if conditions are too trying. However, with the Leica the procedure is simple. I execute a 90° clearing turn, to avoid the possibility of collision with other aircraft, bank the ship approximately 45° over the subject, slide the window open and, holding the Leica in my right hand, I grasp the back with my thumb, the front with my middle fingers, and my forefinger on the shutter release. I then find I can frame the subject with ease and rapidity while controlling the ship with my left hand.

I have used the Leica advantageously many times, not only for recording events but for invaluable assistance to members of the Warden Service to speed the conclusion of an assignment. On one occasion, we had received reports of wanton slaughter of our deer herd

Maine Warden Service plane planting fish from the air.



Rescue group locates missing aircraft.

in a wilderness area along the International Boundary. It would have been a prolonged task for Wardens to locate the camp on foot. I climbed the ship to 5,000 feet and snapped several views with my Leica and included as many prominent landmarks as possible. On returning to our base, I immediately processed the film and printed 8x10 enlargements, oriented them to magnetic north and had them ready when the Wardens left. With the aid of the picture map, they made their way directly to the camp and the Leica scored again.

Maine is nationally recognized for its excellent trout and salmon fishing. The Warden Service not only enforces the Fish and Game laws but checks on the welfare of summer vacationists and assists them in obtaining suitable camps or guides, giving information on various canoe trips and fishing grounds.

Occasionally an extra large trout or salmon is taken from some inland water. I use the Leica to record the catch and forward a print to a local paper with information as to size, weight and lures used.

Warden Service planes assist in the State's extensive fish stocking program. As these activities are rather novel, I have used the Leica extensively to record them successfully. The Warden Pilot has little time to devote to photography in the course of a day's work, and the Leica, under all circumstances, obtains the picture without restricting the efficiency of his duties.

Winter in Northern Maine is indeed vigorous with temperatures often dropping below the minus 30 mark, and both man and machine must be hardy to with-

Seining State Hatchery pools at Carratunk, Maine.



Airview of Greenville, Maine, Moosehead Lake.

stand the demands necessary in these elements and still function efficiently. While the Leica is not always essential to one's longevity, it is constructed with the precision workmanship found in a dependable airplane, and I have yet to encounter any temperature in this region in which the shutter mechanism did not function properly.

I accompanied a photographer on one occasion to the wilds of the Allagash region for the purpose of recording beaver trapping activities, and, after many miles of snowshoeing in sub-zero weather, he discovered that the extreme cold had slowed down the shutter of his camera. Since he was doing the assignment in color, he realized that an attempt to shoot would be hopeless. We built a fire and thawed out the camera, but as soon as he left the glowing blaze, the shutter froze again. I reached in my parka pocket and passed him my Leica, and, rather dubiously, he shot with it the remainder of the day. When the film was processed, the results were 100 percent perfect. Needless to say, the gentleman now owns and uses a Leica.

I do my own processing for several reasons, mainly because of the satisfaction I receive in watching the scenes I have taken materialize before my eyes. Another reason is that I believe a certain amount of care should be taken in processing films and prints. One of the most important phases of darkroom technique is cleanliness. Filter the solutions before each use, avoid contaminating one solution with another; keep the darkroom

Continued on page 39

Yearling moose, Seboomook, Maine.



35MM. TRANSPARENCIES— Now They Can Be Sold

by Robert S. Crandall, Director, Authenticolor, Inc.

EDITOR'S NOTE: *The following article should be of interest and value to both the buyer and seller of 35mm. transparencies and should further enhance the value of using Leica equipment.*

One of the most frequent questions we receive from amateurs and professionals who wish to sell results of their photographic work is "I have been trying to sell my Leica transparencies in various places, but I have met considerable resistance because the buyer wants 4x5 transparencies or larger. Can you advise me where I can sell my 35mm. slides?" This attitude on the part of buyers is usually the result of the buyer's experiences with the extra charges made by engravers for working direct from a 35mm. transparency. Actually, we believe that a plate should be made directly from the transparency to preserve the original quality. However, as a means of furthering the use of 35mm., we recommend, as the next best method, the making of color prints or duplicates.

Since most color work, other than the studio variety, is done with a 35mm. camera, we at Leitz are vigorously campaigning to show the buyer how to best take advantage of material available to him.

Throughout the country, there are thousands of 35mm. pictures in the files of 35mm. camera owners that are potentially saleable as magazine covers, calendar art, editorial interest and advertising. Pictures of landscapes, mountains, people, animals, etc.—all with the lifelike spontaneity so characteristic of 35mm. photography. Action shots for the editors, full of motion, with that depth of field necessary for good sports pictures. All of these pictures are available for reproduction, but —

The sales potential of 35mm. slides for reproduction has been practically zero, and it has been an accepted fact that 35mm. frames were impossible to sell to reliable sources, no matter how beautiful or unusual the original subject. Of course, there are exceptions to the rule, as witness LEICA PHOTOGRAPHY, *National Geographic* magazine, or Ivan Dimitri's work. However, these are exceptional cases where long usage and intelligent understanding of a medium has produced the ultimate in quality. What of the thousands of other magazines, brochures, advertising agencies, engravers, etc. that are the bulk of the buying market? Where does

the resistance stem from?

The resistance to the use of 35mm. for reproduction purposes stems from the art director, or editor, the agency production chief and the engraver. The reasons behind the resistance are manifold. The art director finds it difficult to visualize the appearance of an 11 x14-inch magazine cover from a 24x36mm. image and to judge its "selling power." He must strain his eyes to judge sharpness, grain, unwanted detail, etc., of the 35mm. transparency. The art director also realizes that a 35mm. picture has a far greater range of color tolerance, when viewed on a projection screen in a darkened room, than could be tolerated on the printed page. Then too, distortions of perspective are overlooked many times in the 35mm. but, when confined to the square edges of a small page, become unacceptable. Psychologically, some clients feel that they are getting more for their money when they view a 4x5 or 8x10 color transparency than when shown a 35mm. of the same subject. This, of course, is a false notion, but it is a part of the "resistance."

I know of a case where the editor bought a beautiful 35mm. for reproduction and was stopped from using it by the publisher, who passed on all covers, and had relatively poor eyesight. He insisted on seeing an 8x10 transparency before the final OK. Luckily, an Authenticolor duplicate saved the day. To the production chief, the reason is usually a cost or time factor, plus the headaches of explaining to a complaining engraver that the blue sky of the 35mm. should be 10% less blue. The engraver says, "what blue!"

Most engravers charge an extra sum for reproduction from 35mm. due to the small original image size. This cost has run as high as \$150.00 above the normal engraving cost. The average engraving shop has no standard equipment for the treatment of 35mm. frames, due to the small quantity received. Also, the hand etcher, when etching the metal plates for color correction, finds it much more difficult to follow the color subtleties and tonal quality of the 35mm. necessitating the use of a magnifier which often distorts brightness values and slows down the worker.

Authenticolor Inc., New York color laboratory, has at last produced the answer that will make your color slides more easily acceptable for reproduction purposes by means of Ektachrome duplicates.

After years of research, we have perfected a color duplicating process, which was first used successfully in *Life's* "Picture History of World War II," for the duplication of 35mm. color transparencies to 8x10 duplicates. These duplicates were made from 35mm. originals, taken from the files of the Army, Navy, and many war-time photographers. Sharpness of a reproduction from a duplicate was proven at this time, and many of the *Life* page-size color plates, showing fine detail, were engraved from duplicates of 35mm. originals.

Many of the aforementioned 35mms. selected were considered completely unusable, until Authenticolor, also consultant for *Time Inc.*, solved the problem through their new process. This radically different process not only enlarges, but affords color correctness far exceeding anything known to date. Due to the age of the transparencies, and to improper "keeping" conditions, many frames were in a bad state of preservation. Many discrepancies—loss of the yellow dye, green neutral densities, complete disappearance of the cyan layer, etc., had to be corrected before engraving. All of these transparencies, when enlarged to 8x10, were brought to their original brilliance and color, the quality of which is attested to by the excellence of the final reproductions. Since this time, our process has been in constant use by *Time Inc.*, and many other leading magazines and engravers, as a part of our services offered to users of color photography.

Recently, we adopted the suggestion of E. Leitz, Inc. that this process be made universally available to all engravers, photographers, agencies, color photo buyers of 35mm., etc.

This meant, however, that an economical process was needed which, at the same time, gave the ultimate values in color and sharpness of detail for reproduction purposes. The process was completed quite recently, and the cost of it is low compared to the extra engraving charges incurred when working directly from a 35mm. transparency. Masked 4" x 5" Ektachrome transparencies, for instance, cost only \$20, a charge which should not prove to be too great a burden for any production budget. Thus, Leica camera owners should begin to find a widening market for their transparencies as more publications, advertisers and agencies become aware of the new process.

To further this end, we have started an intensive investigation among engravers and have promoted an educational program to show magazines and other buyers of color photography the advantages of being able to use 35mm. without special problems. The results of this program to date have been very gratifying and many fashion pictures, front covers of national magazines, and other uses, further illustrate the desirability of 35mm., for color reproduction. One large calendar house, which had never used 35mm., opened up an entirely new source of supply for pictures when they discovered, and used, Authenticolor duplicates. To the editor, the use of an enlarged color duplicate means that he can color, retouch, and etch the color film before it goes to the engraver, thereby giving the engraver

"true" copy and a means of checking the proof print.

This duplicate is an exact match of the original in color balance, and as close as possible to the original in tonal gradations. Proper viewing, when comparing a 35mm. original to a 4x5 duplicate, is important. The 35mm. original should be held much closer to the eye than the 4x5 duplicate. Care also should be taken to prevent extraneous light, from the transparency viewer, from reaching the eye. For reproduction purposes, the duplicate is brought to the proper densities required for engraving, except in special cases where high or low key effects are desired.

We at Authenticolor are firmly convinced that 35mm. photography now has its greatest opportunity; there's no longer a "resistance" factor. You can count on our entire staff of researchers and technicians to further the use of one of our professions most versatile, creative, yet practical tools—the Leica camera.

STOP PRESS: *As this issue goes to press, we note in the August, 1951 issue of Art Director & Studio News, Page 8, an article entitled the "Comeback Of The 35MM. Camera," by Kurt S. Safranski, Black Star Publishing Company. Due to the proximity of the material, we are reprinting it in part.*

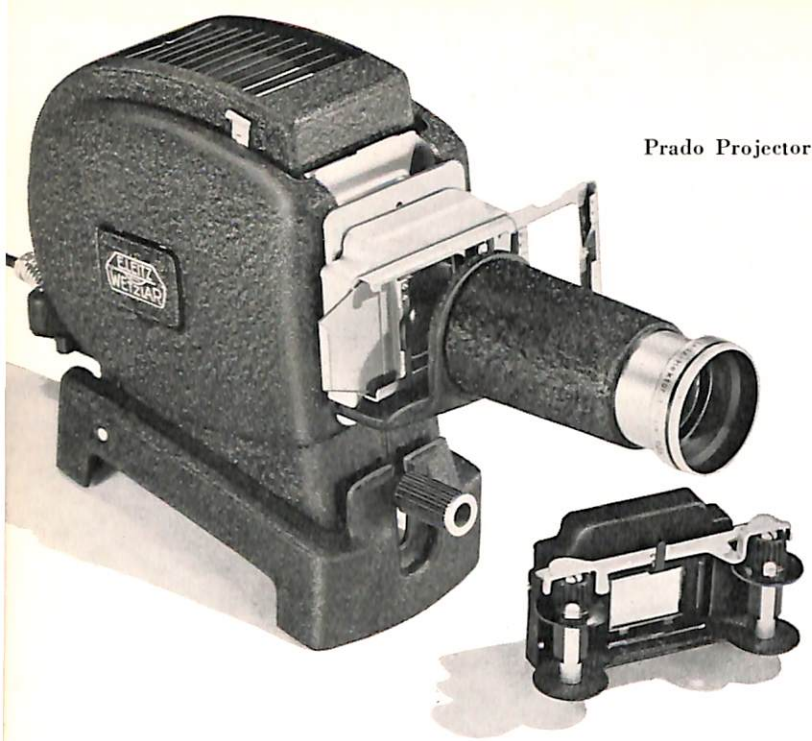
... "More and more editors, realizing the unique qualities they can get from a 35mm. camera in the hands of an able photographer, have given up their former resistance to small size negatives. The number of pictures now done with 35mm. cameras would surprise you.

Even for color shots, editors and engravers have changed their attitude. While a short time ago, nothing smaller than a Rollei size would do, now really good 35mm. color shots are accepted since they sometimes offer an intimacy and directness no larger camera could achieve—in addition to splendid color rendition.

This change in attitude toward 35mm. is easy to explain. It runs parallel with present attempts to bring photographs closer to "real life." The smallness and inconspicuousness of this type of camera enables a photographer to approach his subjects before they even have an opportunity to realize that they are being photographed and start to "freeze."

But there are other technical advantages. The possibility of making a number of pictures in rapid succession, and the constant observation of the object by holding the camera close to the eye are two other helpful qualities of the miniature camera.

In the hands of a small camera expert, the results are sometimes such that no larger camera could ever achieve. Each camera and each format has its own special advantages and limitations, but to know where a certain tool can be used to its greatest advantage is part of solid craftsmanship. The 35mm. camera is such a very special tool. For intimacy, or the catching of fleeting human impressions, the small-type camera is beginning to take its superior place. . . ." ♦



Prado Projector

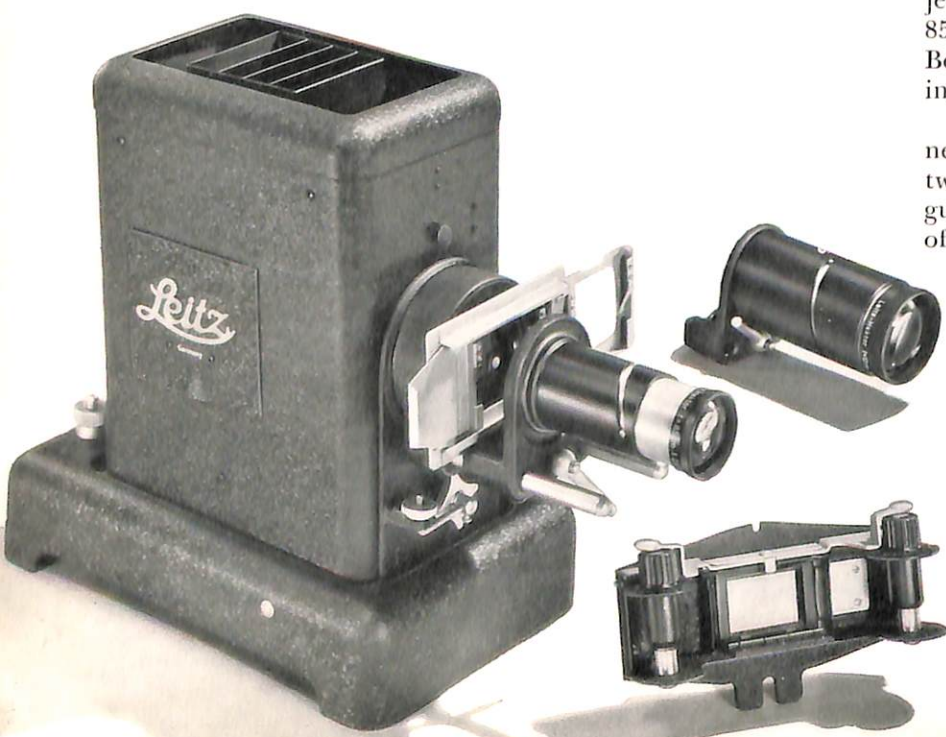
*Leitz projects
your Personal*

Projection has become an indispensable part of Leica color photography because projection is the only means by which the true beauty of a color slide can be made apparent.

Projection reveals finer detail and balances light and shade in a manner which cannot be achieved on photographic paper. The projected image is also vivid and true to life.

Many Leica owners have created "photographic diaries" as a result of building up a large color slide collection. In the professional and educational fields, the projection method has become very popular as an invaluable aid to effective teaching. Not only does the teacher realize what the quality of a good slide can do but he also knows how economically these slides can be made.

On these two pages, we show Leitz equipment designed to give you complete enjoyment of your color slides throughout the year. The projection table on the right should serve as a guide for completely effective results.



VIIIs Projector

We strongly recommend the use of a matte screen of first-rate quality for projection of color slides. This is contrary to the popular belief that a beaded screen will give you finest reproduction because of brilliance. The matte screen gives a better viewing angle and a subdued tone which is more complimentary to the slide than the extreme brilliance of the beaded screen.

The Leitz PRADO projector (formerly PARVO) is a small, light-weight projector with a 300-watt, 110-volt projection lamp which provides ample illumination for home color-slide projection. It is available with either a Hektor f/2.5, 100mm. coated projection lens or a Hektor f/2.5, 120mm. lens. It features a side viewing door by which slides may be checked for position before being inserted into the slide carrier. Its horizontal adjustment is spring-mounted.

Also available is the popular Leitz VIII projector with lens adapter to accept any Leica camera lens—the main feature of this projector. It is a 400-watt, 110-volt type with interchangeable condensers. Two special projection lenses are available for the VIII: a Hektor 85mm. f/2.5 coated lens and a Hektor 120mm. f/2.5. Both projectors have a roll film attachment for projecting film strips.

The Leitz Bindomat is an essential item in permanently mounting transparencies. Mounting slides between glass eliminates buckling in the projector and guards against scratches, dirt, or any possible marring of the slide.

*Photographic
Diary...*



Desk Viewer



Slide Box

In addition to projection viewing, direct viewing is desirable. Leitz Desk Viewers are being used by salesmen to show their products; by engravers to compare the transparency with color proofs; and by the photographer who may want to view his slides by himself. This type of viewer has become increasingly popular in the commercial and industrial fields. The Leitz Desk Viewer has a three-element lens, in focusing mount, which provides for variable magnification. It also has a rheostat control for varying the intensity of light. A film holder is also available so that 35mm. positive and negative film strips can be viewed with the Desk Viewer.

For proper filing and cataloging of slides, as well as for further protection, we recommend the Leitz slide box. This file contains 100 individually separated slots for storing slides.

See your dealer soon for a demonstration of the superior projection features of the Leitz equipment. Relive fond memories throughout the entire year with the aid of Leitz projection equipment—designed to make better pictures more enjoyable! ♦

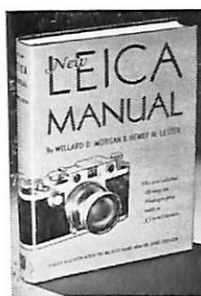
Screen Distance and Size of Image with
Leica Pictures 24 x 36 mm.

Focal length in mm.	f=85 mm.	f=100 mm.	f=120 mm.	f=150 mm.				
Distance of screen to lens in feet	Screen image size in feet							
10	2'8"	4'	2'3"	3'5"				
13	3'5"	5'3"	2'9"	4'6"	2'5"	3'8"		
16	4'3"	6'6"	3'8"	5'6"	3'	4'7"	2'5"	3'8"
20	5'4"	8'2"	4'6"	6'11"	3'9"	5'9"	3'	4'7"
23	6'2"	9'4"	5'3"	7'11"	4'4"	6'7"	3'5"	5'3"
26	7'	10'8"	5'11"	9'	4'11"	7'6"	3'11"	6'
30	8'1"	12'3"	6'10"	10'4"	5'8"	8'8"	4'6"	6'11"
33	8'11"	13'6"	7'6"	11'6"	6'3"	9'6"	5'	7'7"
36			8'2"	12'6"	6'10"	10'4"	5'5"	8'3"
40			9'2"	14'1"	7'7"	11'7"	6'1"	9'3"
43					8'2"	12'6"	6'7"	10'
46					8'9"	13'1"	7'	10'8"
49							7'5"	11'3"
52							7'11"	12'
56							8'6"	13'
59							9'	13'8"



Bindomat

ON BOOKS



Have you obtained your copy of the New LEICA MANUAL, 12th Edition? (Now in its second, revised printing). A reference *must* for only \$5.00. Order from your dealer or direct.

KODAK COLOR HANDBOOK, Eastman Kodak Co., Rochester, N. Y., 248 loose-leaf pages (\$4.00).

The "Kodak Color Handbook" is a "must" for everyone seriously interested in color photography. It is a stiff-covered notebook with loose-leaf pages, containing various Eastman data books on color photography, together with blank colored subject dividers and space for adding supplementary publications and your own personal notes. There are 100 full-color illustrations.

The data books supplied with the handbook are separate and complete publications, retailing from \$.50 to \$1.00. The booklets follow:

"Color As Seen And Photographed" gives an exceptionally clear presentation of the basis of color photography and how color transparencies are made, together with a wealth of practical information.

"Color Photography Outdoors" goes into detail on outdoor photography, the method of lighting, the effects of different types of light, filters for color photography, and arranging and posing the subjects.

"Color Photography In The Studio" covers color photography under artificial light, giving much information on handling illumination and numerous factors which are peculiar to studio and artificial light photography.

"Kodak Color Films" goes thoroughly into the types of color material available, information on its storage and protection, informative data on the manufacturing and processing of color film, information on viewing, exposure, and, again, data on balancing light with different filters for color photography.

The data books, which form the handbook, are illustrated with color and black-and-white, pictures, and make ample use of diagrams where they are necessary to explain or simplify a particular point. ♦

ANSCO COLOR BOOKLET, Ansco Corporation, Binghamton, N. Y. (50 cents).

A revised and expanded edition of Ansco's booklet on Color Photography is now available. "Color Photography Made Easy" will come in handy as a reference and a "short-course" in color photography.

This 98-page, 7 1/2" x 5 1/2" booklet contains the latest information concerning the uses and handling of Ansco Color Films and Ansco Color Printon—both from the

picture-taking and home processing point of view.

It covers all aspects of indoor and outdoor color photography, both still and movies; discusses color prints made from transparencies on Printon; includes data, both basic and advanced, relating to filters and their uses, exposure and exposure meters, lighting and processing equipment and techniques; lists complete information on developing and printing; gives the requirements for good color photography including the latest techniques; discusses color temperature control, portrait lighting, make-up, news photography, copy work, biological photography, photo micrography, and contains flash and exposure guides. Technical information describes the structure of Ansco Color Films and how they work; color formation in the film; how to correct improperly exposed film by selective reducing; salvaging of transparencies; the making of black-and-whites and duplicates from color transparencies and similarly valuable information.

The booklet is illustrated in color and black-and-white, contains a number of useful charts and diagrams, formulas and practical illustrations of the how-to-do-it variety. ♦

PHOTOGRAPHY AFIELD by Ormal I. Sprungman. Published by Stackpole Co., Telegraph Press Bldg., Harrisburg, Pa., 456 pages (\$7.50).

Mr. Sprungman, widely known for his Camera Afield column in SPORTS AFIELD magazine, his work for Ducks Unlimited, his organization of The Outdoor Photographers League, and numerous published pictures has written an extensive treatment of the subject.

PHOTOGRAPHY AFIELD is expensively produced with easy-to-read type and extensive black-and-white and color illustrations which graphically point up proper techniques. The plates have suffered somewhat in reproduction but this does not detract from the books' effectiveness.

Particularly interesting are Mr. Sprungman's "how-to" items on photographing your fishing catch, your "kill", and basic forms of composition.

It is felt, however, that the author wandered from his interesting subject by bringing in such extraneous matter as elaborate layouts of indoor darkrooms (in Darkrooms Afield chapter); landscape "tourist" pictures; quotations from color film manufacturers; and photomicrography.

The second part of PHOTOGRAPHY AFIELD discusses the movie aspects of outdoor picture-making.

There are numerous references to 35mm. cameras and Mr. Sprungman uses a Leica primarily for color but apparently has not taken full advantage of the Leica's versatility by a reluctance to work from a 35mm. negative.

However, the abundant information in the book makes it a worthwhile purchase and will probably be a "must" on the bookshelf of every serious sportsman-photographer. ♦



YOUNG LEAST BITTERN
By Harry Lance



TAPESTRY OF WATER
By Georges Violon



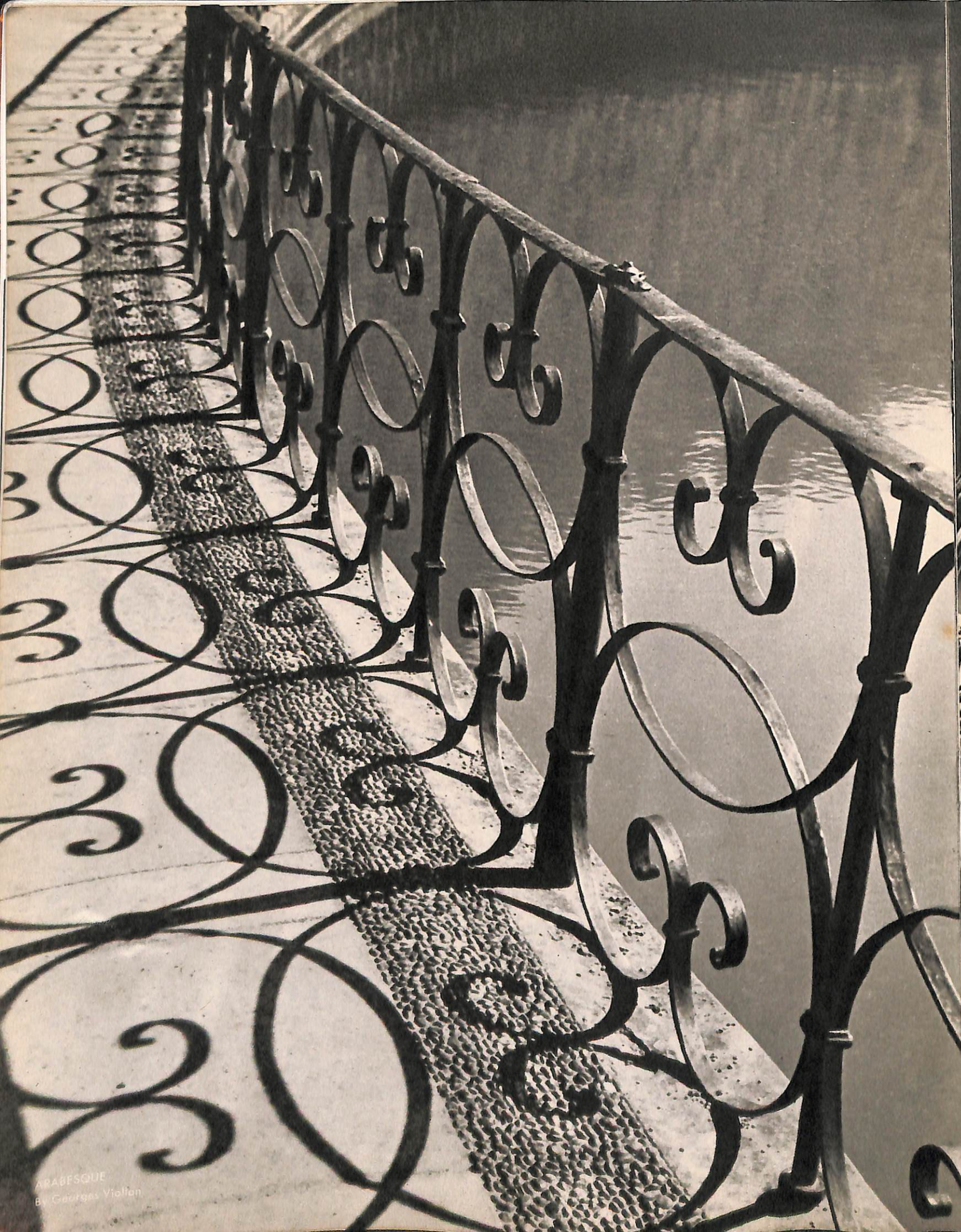
ABANDONMENT
By Georges Violon



DUSK OVER MANHATTAN
By Julius Huisgen



THE CAMPANILE OF VENICE
By Georges Violon



ARABESQUE
By Georges Violon



TOWER OF PISA
By Georges Violon



POTATO PEELER
By J. L. Lowrey

NOTES AND TIPS

ABOUT YOUR PICTURES

"Young Least Bittern"—By Harry J. Lance, Jr., Phila., Pa.
Leica IIc, Hektor 135mm. lens.

"Tapestry of Water"—By Georges Viollon, Paris, France
Leica IIb, Summar 50mm. lens at f/5.6, 1/100 second,
Kodak Panatomic-X film, developed in D.K.20.

"Abandonment"—By Georges Viollon, Paris, France
Leica IIb, Summar 50mm. lens at f/6.3, 1/40 second,
Kodak Panatomic-X film, developed in D.K.20.

"Dusk Over Manhattan"—By Julius Huisgen, Oakland, N. J.
Leica IIIf, Elmar 50mm. lens at f/8, 1/60 second, Kodak
Plus-X film, developed in 777.

"The Campanile of Venice"—By Georges Viollon, Paris, France
Leica IIb, Summar 50mm. lens at f/8, 1/100 second,
with Green #1 filter, Kodak Panatomic-X film, de-
veloped in D.K.20.

"Arabesque"—By Georges Viollon, Paris, France
Leica IIb, Summar 50mm. lens at f/8, 1/60 second,
Kodak Panatomic-X film, developed in D.K.20.

"Tower Of Pisa"—By Georges Viollon, Paris, France
Leica IIb, Summar 50mm. lens at f/8, 1/100 second,
Green #1 filter, Kodak Panatomic-X film, developed
in D.K.20.

"Potato Peeler"—By J. L. Lowrey, Memphis, Tenn.
Leica IIIa, Elmar 50mm. lens at f/12.5, 1/8 second,
taken with Focalslide and single photoflood in reflector,
Kodak Panatomic-X film, developed in Minicol.

ON PICTURES . . . As you will note, this issue's gravure
section contains five pictures by Mr. Georges Viollon,
Paris, France. Not only do we think that these pictures
are excellent but the darkroom technique is notable.

NOW AVAILABLE . . . Depth of Focus Tables for the
"Nooky" and "Nooky-Hesum" close-up devices are now
available on laminated cards, free-of-charge. Just send
a stamped, self-addressed envelope with your request.

DELIVERY ON HEKTOR 28MM. AND TELYT 400MM. . . . We
have been advised by the factory at Wetzlar, that due
to the tremendous demand for all other Leica lenses,
production of the 400mm. has been discontinued. Or-
ders now on hand for the Hektor 28mm. will take five
or six months to fill. Obviously, the supply will be ex-
tremely limited. For almost all wide-angle shots, the
Summaron 35mm. lens is particularly recommended.

SERIAL NUMBERS . . . We often receive registration let-
ters in which the Leica owner says that he cannot find
the serial no. of his Elmar 50mm., Elmar 35mm., or
Summaron 35mm. lenses. For assistance in this matter,
we refer you to the black rim around the lens mount.
(See arrow on illustration.) By the way, the Elmar
50mm. has the only lens mount we can convert from
meters to feet; price \$20.00.



WESTON RATINGS . . . The recent announcement by
the Weston Company that they now rate Kodak Plus-X
film and Super-XX at 100 has been answered as follows
by the Eastman Kodak Company:

"We feel that their determinations were based on a
few emulsions which were just above the dividing line
in speed. We are continuing to recommend 50 and do
not plan to change in the near future."

LO, THE POOR DEALER . . . One of our dealers recently
had the following experience:

For weeks, a man came in and talked Leicas. He
wanted to know all about them—shutter speeds, types
of lenses, focusing accessories, and could the Leica do
this or that. Then for two weeks, he wasn't around.
One day, the dealer received a check in the mail, at-
tached to a little note. The man had bought a Leica
camera in another city, the note read, and would the
dealer please accept ten per cent of the purchase price
for "brokerage" since he was so nice in showing the
camera to him in the first place. The dealer now keeps
a photograph of the check on the wall, and everytime
a customer starts with the "Yes, but how does *this*
work?" routine, he glances at the check—hopefully.

Patronize your local dealer. As the man who gives
you service and advice when you have photographic
troubles, he is entitled to your business.

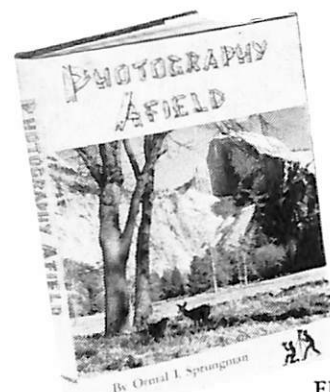
SCOOPS RACE . . . Roger Pelham and Merle George of
the Muncie Camera Shop, Muncie, Ind., used Leica
cameras, 90mm. Elmar's and Rapid Winders to cover
the Indianapolis 500-mile race recently. Their shots
were an "Indianapolis Star" front page scoop over their
professional competition.

IS YOUR ADDRESS CORRECT? . . . Please check the ad-
dress on the mailing envelope of LEICA PHOTOG-
RAPHY for correctness of name and address. We
wouldn't want you to miss one issue of the magazine.
Let us know *promptly* of any change.

Continued on page 28

SHOOT THE WORKS

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OF ITS KIND

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President

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Continued from page 27

BLUE BULBS OUTDOORS . . . Blue photoflash lamps may be used outdoors as a source of fill light to illuminate dark shadow areas in a sunlit picture. A simple procedure is available to secure a balance between the daylight and the flash illumination. It follows:

First, determine the correct exposure for the scene as illuminated by daylight alone. Then divide the guide number for the lamp to be used by the f-stop just determined. The result will be the correct lamp-to-subject distance for the normal balance.

For example, the normal sunlight exposure for Kodachrome film, Daylight Type, would be 1/100 second at f/4.5. Now, if the blue flash-lamp to be used has a guide number of 45 for a shutter speed of 1/100 second, divide 45 by 4.5.

The result is 10, therefore, the flash-lamp should be 10 feet away from the subject for correct balance between sunlight and flash illumination.

CUSTOM-MADE CARRYING CASE . . . Treat yourself to a custom-made case for your Leica equipment. A case can be made for any length lens and where the screw-in type of lens shade is used, that may be a part of the over-all length, if desired. It is entirely hand made, of heavy cowhide, hand sewn with heavy nylon thread and lined with red velvet—a high quality product in every way. By unsnapping two buttons in front and one in the back, the whole front is instantly detachable.

Just send the measurements of the over-all length of the lens and diameter at the widest part to the manufacturer, E. H. Stone, Custom-Made Camera Cases, 3812 N. Mississippi Avenue, Portland 12, Oregon.

CORRECTIONS PLEASE . . . In the Summer, 1951 issue of LEICA PHOTOGRAPHY, the Adjustable Sunshade and Filter Holder, Cat. No. 66,742, was incorrectly priced in the Leica News section. The correct price is \$17.50.

On Page 15, the price of the folding fan reflector, Cat. No. 67,606, was incorrectly priced. The correct price is \$7.00.

Exposure for "The Watch House," from the gravure section should state 60 seconds.

INDEX MARKS ON LEICA OBJECTIVES FOR INFRA-RED FILMS . . . We received the following explanation from Wetzlar, Germany:

. . . "Sometime ago you asked us for an explanation why the Summarex objective is not supplied with an index mark for infra-red film. We have now been advised by our technical department that, so far, this index could not be established because the infra-red film required for this is not available in Germany. However, now that we have received a few rolls from you, we shall hasten the necessary experiments so that the Summarex objectives can be marked accordingly in the future. The marking will appear between 5.6 and 8 . . ."

The Summaron 35, Elmar 35, and Hektor 28 do not require this index mark for infra-red because of their great depth of field.

SUGGESTED TONER . . . Mr. Walter E. Crane, Orange, Calif., writes the following:

"Recently, I toned some of my black-and-white film strips to a sepia color. After experimenting a bit, I remembered reading that iodine would bleach the silver image and that a compound of sulphur would change it to brown silver sulphide, so I finally found a method.

To bleach the image to silver iodide, make:

7% Tincture of Iodine 1 oz.
Water to make 32 oz.

This will bleach the image in one or two minutes, also staining the film base a light brown. For this reason, the bleach should be followed with a 5 to 10-minute wash until the film base is clear and the image will be pure white.

To tone the image, mix:

common lye (sodium
hydroxide) 2 tablespoons
sulphur, C.P. 2 tablespoons

Mix the sulphur and lye in the dry state in a stone-ware jar, and when thoroughly mixed, add about 4 oz. hot water, taking care that the mixture don't splatter on the hands; there will be quite a bit of heat evolved, and most of the sulphur will go into solution. When the reaction is over, make the solution up to 1 gallon, filter off the un-dissolved sulphur, and allow to cool before use.

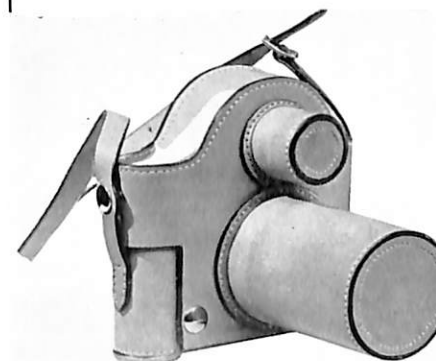
Continued on page 29

This will tone the silver iodide image a deep warm brown in one or two minutes, follow this with a 30-minute wash, and dry in a dust free place. I have made a good many slides and film strips this way, always obtaining the same warm brown shade."

NEW ITEMS . . . We are pleased to announce the following new items as additions to our Retail Price List. (Prices include Federal Excise Tax.) They follow:

CODE WORD	CAT. NO.	ITEM
	65,104	Leica camera If with-out lens\$140.00
LOOSU	65,105	Leica camera If with Summaron 50mm., f/2 lens\$297.50
LOOEL	65,106	Leica camera If with Elmar 50mm., f/3.5 lens\$210.00
	65,107	Leica camera If with Summaron 35mm., f/3.5 lens\$252.00

THE FINEST CAMERAS
DESERVE THE BEST
IN CUSTOM-MADE
CARRYING CASES



For Leica cameras Ifc or If only . . . custom-made for any long focal length lens . . . entirely hand-sewn . . . finest quality.

DETAILED INFORMATION
ON REQUEST

E. H. STONE
MANUFACTURER OF
CUSTOM MADE CAMERA CASES
3812 N. Mississippi Avenue
PORTLAND 12, OREGON

CODE WORD	CAT. NO.	ITEM
ETILA	68,095	Leather case for Hektor 28mm., Elmar 35mm. or Summaron 35mm. lenses\$2.40
	66,885	Wire cable release, 10 feet\$12.25
	65,761	Long mount for 135 mm. Hektor lens (Special order only. Six weeks delivery. Serial number of lens must be supplied)\$35.00
		Midget bulb adapter and ejector for If If flash unit\$6.30

BELUN	70,900	Auxiliary Reproduction Device, for use with Leica camera and Elmar 50mm. lens for 1:1 reproduction. Consists of an intermediate collar marked 1:1, clamping collar lens, baseplate with cutout portion to indicate the area reproduced, and three knurled connecting rods\$14.00
-------	--------	--

COMPARE!

Only MICO-VUE gives you comfortable group viewing with slides in either vertical or horizontal position!

No Batteries to Run Down
... No Bulbs to Change!
Holds 30 slides!

ONLY
\$7.95



MICO VUE

Compare These Quality Features!

★ Uses daylight or any artificial light source.
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★ Holds 30 Readymounts or 14 glass mounts.
★ Uses film strip up to 35mm. size. ★ Finest optical system. ★ Even illumination—no distortion. ★ Slides locked in compartment to prevent spilling. ★ Additional magnifier for the critical viewer. ★ Comes in beautiful black, brown or grey plastic colors.

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MICO PHOTO PRODUCTS CO.
119 S. Dearborn Street, Chicago 3, Illinois

COLOR PRINTS THAT SATISFY!

EACH transparency individually color balanced by trained Printon technicians to please Leica owners.

Leica Dealers
Invited as Agencies

COLOR SERVICE
OF BALTIMORE

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2x 50¢
Extra prints 40¢ ea.
5x7 MOUNTED \$2.00
Extra prints \$1.75 ea.
3x MOUNTED 85¢
Extra prints 75¢ ea.
8x10 MOUNTED \$3.00
Extra prints \$2.75 ea.
ANSKO COLOR FILM
DEVELOPED \$1.15

All work is mailed back to you on the 2nd day by first class mail.

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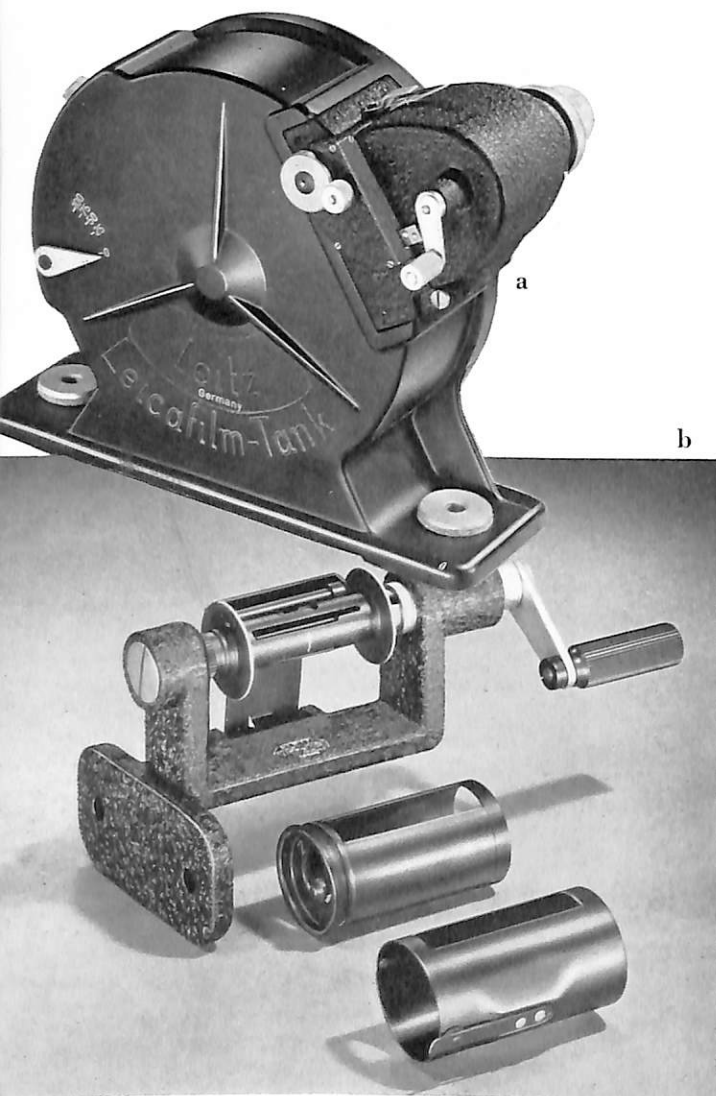
*Great Britain, Canada, Mexico, South and Central America, Europe, Asia, and all other Foreign Countries—ADD \$1.00 for each year.

When a birthday or other gift-buying occasion arises, do you worry about what to give? Settle your problem the easy way! Give your photography-minded friends subscriptions to LEICA PHOTOGRAPHY—the only magazine in the world that is geared 100% to dig deeply into 35mm. photography. Convert them to the Leica system of photography and enjoy picture-taking together. Just fill out the coupon at the left. NO C.O.D.'S PLEASE!



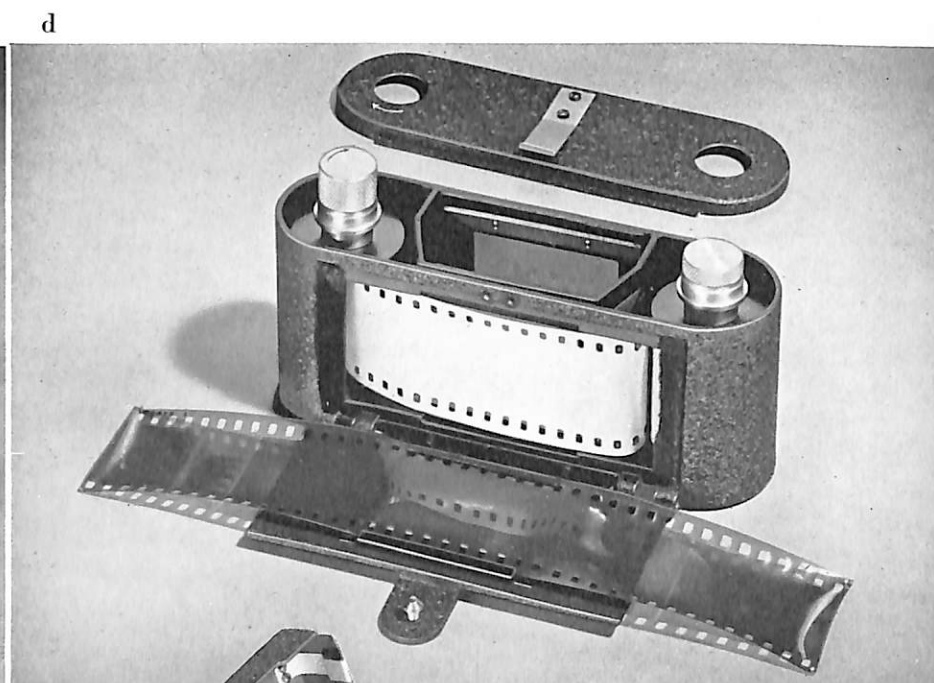
DARK ROOM EQUIPMENT

The making of black-and-white prints from a negative, whether for album or salon use, is the basic step in photography. A good photographer knows darkroom technique completely and should enjoy doing his own developing and printing. There is a need today to "get back to the dark room" and the Leitz equipment shown on these pages will further your enjoyment of 35mm. photography.



a. Bulk film loading tank (#68,295, \$105)
—Almost 325 feet of 35mm. film can be loaded into the Leica tank.

b. Film Winder (#68,305, \$14) for quickly winding film onto magazine spool. Also shows Leica cartridge (#66,800, \$3.50).

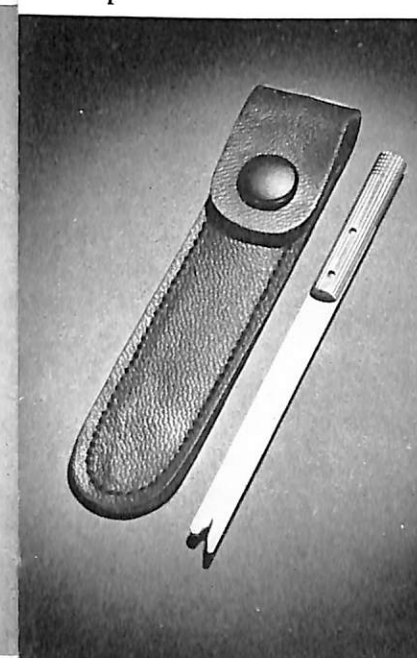
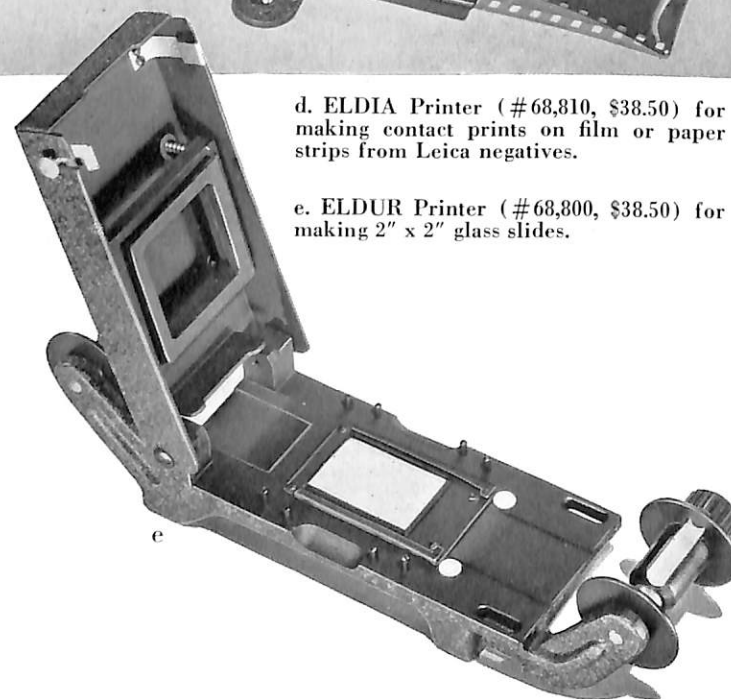


d. ELDIA Printer (#68,810, \$38.50) for making contact prints on film or paper strips from Leica negatives.

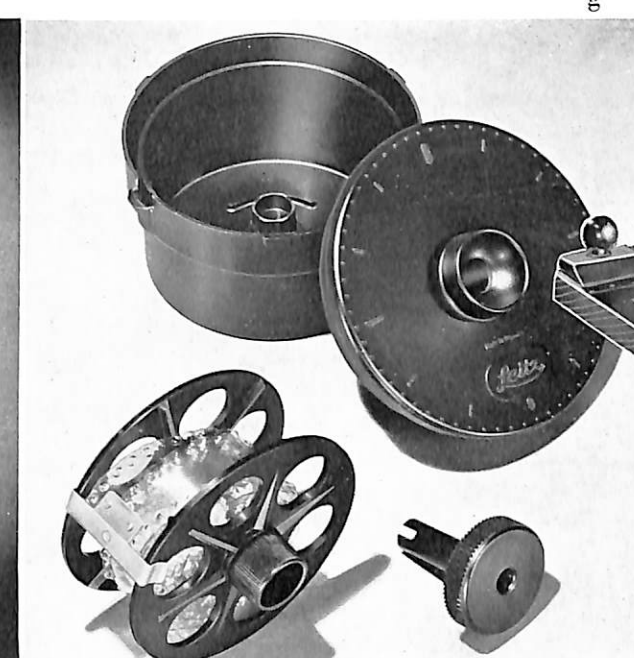
e. ELDUR Printer (#68,800, \$38.50) for making 2" x 2" glass slides.



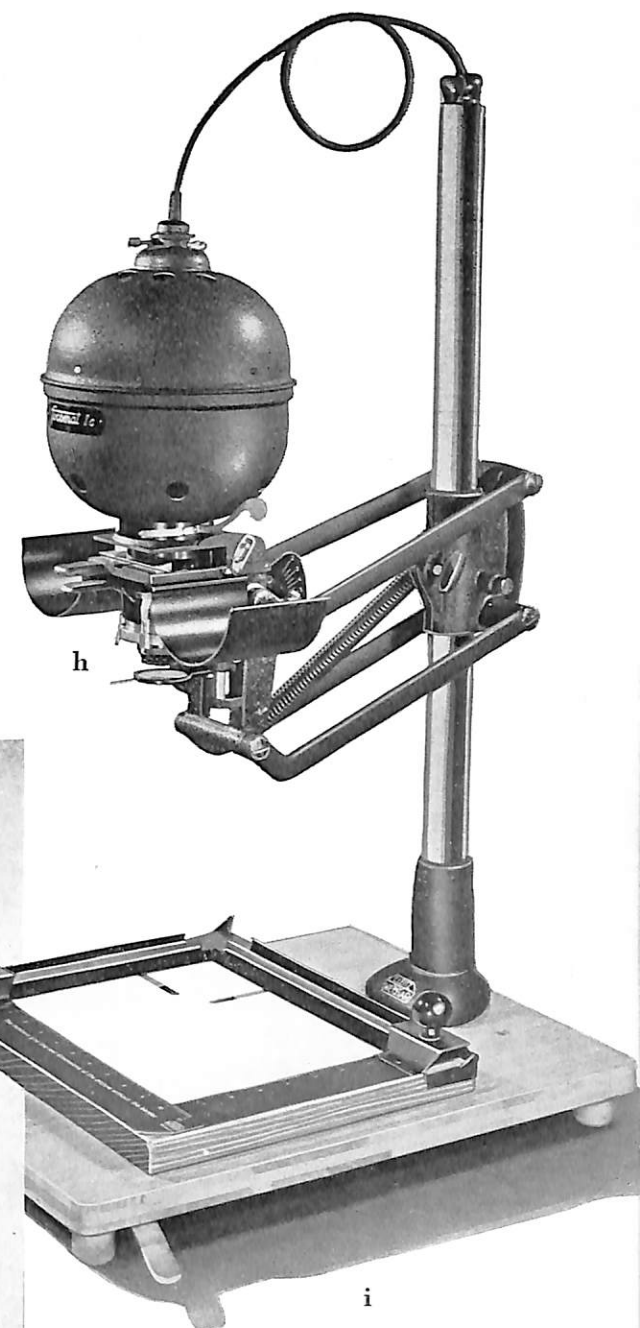
c. Film Trimming Guide (#68,320, \$3.50) to shape and trim ends of film for loading into magazines.



f. Film Cutting Knife (#68,330, \$2.10) to cut film while in the camera.
g. Correx developing tank (#68,450, \$10.50 complete). Two rolls of film can be developed simultaneously.
h. Focomat 1c enlarger designed specifically for 35mm. negatives (#73,102, \$147).
i. Enlarger easel with baseboard clamping arrangement for Focomat, 9x11, \$26.25; 13x17, \$49.00.



j. Focomat Enlarger accessories, DOOGS enlarging lens with click stops (#73,122, \$56); Orange safety filter (#73,132, \$9.10); Double glass plate for single negatives (#73,426, \$1.75).
k. Combination slip-on ring and sunshade for Elmar 50mm. lens, with click stops (#73,151, \$6.65).



WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

This Directory contains a partial list of LEICA Camera Franchised Dealers, all of whom are fully equipped to offer complete LEICA service and finishing.

ALABAMA	
Birmingham	BROMBERG & CO., INC. 123 North 20th Street
ARIZONA	
Tucson	CAPLES CAMERA CO., INC. 2601 N. Campbell Avenue and 274 East Congress Street NU ART PHOTO SERVICE 120 East Congress Street
CALIFORNIA	
Bakersfield	HENLEY'S DORMAN PHOTO SHOP 1673 Chester Avenue
Beverly Hills	AREMAC CAMERA EXCHANGE 9443 Wilshire Boulevard BEVERLY HILLS CAMERA SHOP 417 North Beverly Drive STAPLES FOTO SHOP 220 Broadway
Chico	CLEMENTS DRUG STORE 593 Main Street
El Centro	PHOTO SPECIALTY SHOP 511 F Street
Eureka	GLENDALE CAMERA CENTER 412 North Brand Boulevard
Glendale	MORGAN CAMERA SHOP 6262 Sunset Boulevard
Hollywood	CITY PHOTO SERVICE 1719 East Anaheim Street
Long Beach	AREMAC CAMERA EXCHANGE 9443 Wilshire Boulevard BEVERLY HILLS CAMERA SHCP 417 North Beverly Drive LOS ANGELES STORES, INC. 635 S. Olive Street MARSHUTZ OPTICAL CO. 418 West Sixth Street B. B. NICHOLS, INC. 733 South Hope Street SPINDLER & SAUPPE 2201 Beverly Boulevard STEWART PHOTO COMPANY 1036 1/2 Broxton Avenue, Westwood Village WESTLAKE CAMERA STORES, INC. 635 South Olive Street WINTER & CO. 525-7 West Sixth Street
Los Angeles	VALLEY DRUG COMPANY 560 Seventeenth Street JOHN McKAY & SONS 470 Alvarado Street CAMERA CORNER 431 13th Street DAVIDSON & LIGHT 1635 Broadway OAKLAND CAMERA EXCHANGE 376 Fourteenth Street THE CAMERA EXCHANGE 549 Lighthouse Avenue ALVIN'S PHOTO SUPPLY 914 East California Street JOHN PARDEE PHOTO SUPPLIES 2417 Marconi Avenue ROY DAVIS' CAMERA SHOP 415 Third Street BUNNELL PHOTO SHOP 1033 Sixth Avenue ALLEN'S PHOTO SUPPLY CO. 238 Market Street ALFRED BASS, INC. 585 Market Street MONROE J. BELLING 1126 Market Street BROOKS CAMERAS 45 Kearny Street CAMERA SHOP 137 Kearny Street C. R. SKINNER HIRSCH AND KAYE 239 Grant Avenue
Merced	CAMERA SHOP 245 South First Street
Monterey	ED WEBBER'S PHOTO SHOP 1374 Pacific Avenue
Oakland	BOULEVARD CAMERA SHOP 1201 Wilshire Boulevard CARLSON'S PHOTO SUPPLY 202 Santa Monica Boulevard STEWART PHOTO COMPANY 1257 Third Street
Pacific Grove	
Pasadena	
Sacramento	
San Bernardino	
San Diego	
San Francisco	
San Jose	
Santa Cruz	
Santa Monica	

COLORADO	
Colorado Springs	DEITS BROS. 119 E. Pike's Peak Avenue
Denver	HAANSTAD'S 404 16th Street SQUARE DEAL CAMERA SHOP 1539 South Broadway UNIQUE PHOTO CO. 301-16th Street
CONNECTICUT	
Danbury	STURDEVANT'S PHOTO SHOP 284 Main Street
Hartford	MERRILL'S CAMERA EXCHANGE 182 Pearl Street
New Haven	DAVENPORT PHOTO SHOP 1182 Chapel Street
Stamford	LEON DERAN 32 Park Row
Waterbury	SPEEDS 21 Grand Street WILHELM, INC. 129 West Main Street
DELAWARE	
Wilmington	WILMINGTON CAMERA SHOP, INC. 412 Delaware Avenue
DISTRICT OF COLUMBIA	
Washington	BRENNER PHOTO COMPANY 933 Pennsylvania Avenue, N.W. CAPITAL CAMERA EXCHANGE, INC. 1003 Pennsylvania Avenue, N.W. RITZ CAMERA CENTERS 618 Twelfth Street, N.W.
FLORIDA	
Coral Gables	MILEO PHOTO SHOP 2103 Ponce De Leon Boulevard
Fort Lauderdale	HOBBY HOUSE CAMERA SHOP 33 S.E. 2nd Street
Miami	MIAMI PHOTO SUPPLY 1339 Biscayne Boulevard
Miami Beach	ENFIELD'S 409 Lincoln Road
Orlando	BOWSTEAD'S CAMERA SHOP 1039 N. Orange Avenue
St. Petersburg	STRAND CAMERA SHOP 9 Second Street North
GEORGIA	
Atlanta	FRYE'S PHOTO SHOP 259 Peachtree Street, N.E.
IDAHO	
Boise	IDAHO CAMERA 806 Main Street
Lewiston	WES' FOTOSHOP 710 Main Street
Moscow	KYLE'S PHOTO SUPPLY 414 South Main Street
ILLINOIS	
Blue Island	WATLAND BROTHERS 13039 S. Western Avenue
Chicago	ALTMAN CAMERA CO. 64 E. Monroe Street AUSTIN CAMERA COMPANY 6021 North Avenue, Oak Park BASS CAMERA COMPANY, INC. 179 West Madison Street BEL-PARK PHOTO 4757 Belmont Avenue CENTRAL CAMERA CO. 230 South Wabash Avenue CONWAY CAMERA COMPANY 34 North Clark Street ENGLEWOOD CAMERA SHOP, INC. 6544 So. Halsted Street THE GENERAL CAMERA COMPANY 6424 N. Western Avenue THE GENERAL CAMERA COMPAN / Main Floor, Merchandise Mart HERMAN CAMERAS, INC. 6 South La Salle Street JACKSON CAMERA, INC. 84-86 East Jackson Boulevard MODEL CAMERA SHOP 1331 East 55th Street POWELL'S CAMERA MART, INC. 153 West Randolph Street

THESE ARE PAID ADVERTISEMENTS

WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

This Directory contains a partial list of LEICA Camera Franchised Dealers, all of whom are fully equipped to offer complete LEICA service and finishing.

ILLINOIS (Continued)	
Chicago	SE KAPS CAMERA MART 3946 North Cicero Avenue SHUTAN CAMERA COMPANY 153 West Washington Street SOUTH SHORE CAMERA EXCHANGE 1927 East 71st Street WELLS-SMITH CAMERA CO. 15 East Washington Street WOLK CAMERA CO. 119 South Dearborn Street WATLAND BROTHERS 61 East 16th Street ELMHURST CAMERA 115 Addison Avenue CARL JENSEN 814 Church Street ILLINOIS CAMERA SHOP 84 So. Prairie Street-Weinberg Arcade THE GENERAL CAMERA CO. 31 West Van Buren WATLAND BROTHERS 278 East Court Street SUBURBAN CAMERA SHOP 104 West Burlington Avenue AUSTIN CAMERA CO. 6021 West North Avenue PEORIA CAMERA SHOP 539 Main Street RIVER FOREST CAMERA SHOP 7243 West Lake Street DON N. WRIGHT PHOTO SUPPLIES 1605 Second Avenue
Chicago Heights	
Elmhurst	
Evanston	
Galesburg	
Joliet	
Kankakee	
La Grange	
Oak Park	
Peoria	
River Forest	
Rock Island	
INDIANA	
Evansville	WALDEN, INC. 17 S.E. Third Street
Gary	GARY CAMERA CO., INC. 619 Washington Street
Indianapolis	THE WM. H. BLOCK CO. N. Illinois Street HOOSIER PHOTO SUPPLIES, INC. 142 North Pennsylvania Street H. LIEBER CO., INC. 24 W. Washington AULT CAMERA SHOP, INC. 122 S. Main Street GENE'S PHOTO SHOP 515 Lincoln Way West
South Bend	
IOWA	
Ames	AMES STATIONERS 238 Main Street
Des Moines	DEANE SMITH PHOTO SUPPLIES 2641 Beaver Avenue
KANSAS	
Fort Scott	C. C. COWEN CO. 112 South Main Street
Lawrence	MOSSER-WOLF, INC. 1107 Massachusetts Street
Topeka	HALL'S 623 Kansas Avenue
Wichita	JEFF'S CAMERA SHOP 120 North Market Street LAWRENCE CAMERA SHOP, INC. 149 No. Broadway
KENTUCKY	
Glasgow	GEO. J. ELLIS DRUG CO., INC. 144 South Green Street
Louisville	W. D. GATCHEL & SONS, INC. 431 W. Walnut Street SCHUHMAN'S CLICK CLINIC 425 West Chestnut Street
LOUISIANA	
New Orleans	BENNETT'S PHOTO 320-322 Baronne Street HARCAM PHOTO SUPPLY SHOP 218 Baronne Street CAMERA SUPPLY CO., INC. 622 Marshall Street
Shreveport	

THESE ARE PAID ADVERTISEMENTS

MAINE	
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Portland	BICKNELL PHOTO SERVICE 14 Preble Street & Chapman Arcade
MARYLAND	
Baltimore	RITZ CAMERA CENTERS 26 West Lexington Street STARK-FILMS 537 No. Howard Street ZEPP PHOTO SUPPLY CO., INC. 3042 Greenmount Avenue
MASSACHUSETTS	
Boston	BAB'S PHOTO REPAIR SERVICE 110 Tremont Street CLAUS GELOTTE, INC. 284 Boylston Street RALPH HARRIS CO. 47 Bromfield Street JARRELL-ASH CO. 165 Newbury Street KIMBALL PHOTO SUPPLY CO. 20 Tremont Street & 74 Federal Street PARK SQUARE BLDG., CAMERA & PHOTO Arcade 12, Park Square Building SMITH'S PHOTOGRAPHIC STORE 273 Massachusetts Avenue CLAUS GELOTTE, INC. Harvard Square DERBY JEWELER, INC. Harvard Square FALMOUTH PHOTO SUPPLY 245 Main Street FITCHBURG FITS PHOTO SHOPS 353 Main Street FITS PHOTO SHOPS 22 Union Avenue BALFE PHOTO SALES 46 Middle Street MASSACHUSETTS MOTION PICTURE SERV., INC. 132 Central Avenue McGEES PHOTO SUPPLY 1446 Acushnet Avenue JOHN VAICH CAMERA SHOP 801 Washington Street CAMERA SHOP, INC. 1241 Hancock Street CLAUS GELOTTE, INC. 1387 Hancock Street WELCH'S CAMERA CENTER 680 Hancock Street CAMERACRAFT SHOP, INC. 22 Central Street BLOOM'S CAMERA CENTER, INC. 1657 Main Street UNITED LUGGAGE & CAMERA, INC. 1688 Main Street, Paramount Theater Bldg. VALLEY CINEMA 958 State Street J. C. FREEMAN & CO. 376 Main Street LIVINGSTON PHOTO CENTER 220 Main Street
Cambridge	
Falmouth	
Fitchburg	
Framingham	
Lowell	
Lynn	
New Bedford	
Newtonville	
Quincy	
Salem	
Springfield	
Worcester	
MICHIGAN	
Ann Arbor	CALKINS-FLETCHER Main Office: 324 So. State Street
Detroit	DETROIT CAMERA SHOP 325 State Street THE POINTE CAMERA SHOP 16357 East Warren Avenue THE SILHOUETTE CAMERA SHOP 11862 Grand River Avenue HARRY'S CAMERA SHOP 519 Harrison Street CAMERA CENTER 43 Monroe Avenue FUSON'S CAMERA SHOP 165 Ottawa Avenue, N.W. MAX'S JEWELRY CO. 10,000 Jos. Campau Avenue THE WILCOX STUDIO 614 Sheldon Street PHOTOCENTER Hotel Hayes Bldg. 226 W. Michigan Ave. VAN'S PHOTO SERVICE 524 East Michigan HY-WILDE CAMERA SHOP 1029 Washington at Harrison
Flint	
Grand Rapids	
Hamtramck	
Houghton	
Jackson	
Lansing	
Royal Oak	

Continued on Page 34

WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

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Continued from Page 33

MINNESOTA

Duluth NELSON PHOTO
2026 West Superior Street
Mankato SCHMIDT'S PHOTOGRAPHIC SUPPLIES
226 South Front
Minneapolis NORTHERN PHOTO SUPPLY CO.
521 Second Avenue, South
New Ulm HEATHERCRAFT
4 North Minnesota Street
St. Paul FISHER PHOTOGRAPHIC SUPPLY CO.
381-3 Minnesota Street
O. N. OLSEN PHOTOGRAPHIC SUPPLIES
139 East Fifth Street

MISSOURI

Kansas City BARNARD'S COUNTRY CLUB PLAZA
4724 Broadway
CRICK'S CAMERA SHOP
6316 Brookside Plaza
Springfield THE OZARKS CAMERA SHOP, INC.
305 South Avenue
St. Louis THE CAMERA EXCHANGE
2650 Park Avenue
JEFFERSON CAMERA SHOP
1915 South Jefferson Avenue
STANLEY PHOTO SERVICE
106 N. Broadway
St. Louis County HARPER'S PHOTOGRAPHIC SUPPLIES
2818 Sutton Avenue, Maplewood

NEBRASKA

Beatrice ROSZELLS'
Roszell Bldg.
115 North 5th Street
Omaha CALANDRA CAMERA CO., INC.
N.W. Corner 15th at Douglas Street
J. G. KRETSCHMER AND CO.
315 South 17th Street
Omaha (South) CALANDRA CAMERA CO., INC.
S.W. Corner 24th at "N" Street

NEW HAMPSHIRE

Manchester THE CAMERA SHOP
1168 Elm Street

NEW JERSEY

Englewood HERBERT'S CAMERA HOUSE, INC.
20 Engle Street
Trenton LUDV. SOLBERG PHOTOGRAPHIC SUPPLIES
833 South Broad Street
West New York LEVY'S
Bergenline at 62 Street

NEW MEXICO

Albuquerque KURT'S CAMERA CORRAL
3417 E. Central Avenue

NEW YORK

Albany CAMERA EXCHANGE, INC.
116 State Street
Amsterdam RAPELLO'S PHOTO SUPPLY
92 East Main Street
Auburn SEAL'S CAMERA STORE
11 North Street
Binghamton L. F. HAMLIN, INC.
34-38 Court Street
TUTHILL'S
166 Washington Street
Brooklyn BORO HALL CAMERA SHOP
163 Joralemon Street (near Court Street)
BROOKLYN CAMERA EXCHANGE
Stereo Dept.: 549 East 26th Street at Flatbush Ave.
POTTER'S HARMAS STORES
708 Flatbush Avenue

Buffalo

J. F. ADAMS CO., INC.
524 Main Street
MASON'S-BUFFALO PHOTO MATERIAL CO.
37 Niagara Street
RECH PHOTO SERVICE
2540 Bailey Avenue
HANS UNFRIED PHOTO SUPPLIES
3104-06 Main Street
UNITED PROJECTOR & FILM CORP.
228 Franklin Street
Cortland CORTLAND CAMERA SHOP
133 Main Street
Elmira BOVIK & CRANDALL, INC.
263 State Street
Fulton FULTON CAMERA SHOP, INC.
120 Cayuga Street
Hempstead EASTERN CAMERA EXCHANGE
66 West Columbia Street
Jamestown PEERLESS PHOTO SERVICE
322-324 Cherry Street
Kenmore NIXON CAMERA & PHOTO SUPPLY CO.
3160 Delaware Avenue
Middletown FOTOMART
26 West Main Street
New York ABE COHEN'S EXCHANGE, INC.
142 Fulton Street
ALLIANCE PHOTO SUPPLY
115 Worth Street
BROADWAY CAMERA EXCHANGE
2130 Broadway at 75th Street
CAMERA CRAFT 42nd ST., INC.
18 East 42nd Street
THE CAMERA HOUSE
728 Lexington Avenue
COLUMBUS PHOTO SUPPLY CORP.
1949 Broadway
FOREMOST CAMERA STORES, INC.
19 West 44th Street
FOTOSHOP, INC.
136 West 32nd Street
HABER & FINK, INC.
12 Warren Street
MADISON MART, INC.
403 Madison Avenue
MEDO PHOTO SUPPLY CORP.
23 West 47th St. & 902 Broadway
MINIATURE PHOTO SALES AND LAB., INC.
50 West 57th Street
MINIFILM CAMERA CORP.
1190 Avenue of Americas
MITCHELL CAMERA STORES, INC.
127 West 50th Street
PEERLESS CAMERA STORES, INC.
138 East 44th St.; 133 East 43rd St.
PENN CAMERA EXCHANGE, INC.
126 West 32nd Street
WILLOUGHBY'S, INC.
110 West 32nd Street
BARBEAU PHOTO SUPPLIES
33 East Bridge Street
ARAX PHOTO SUPPLY CO.
389 Main Street
MARKS & FULLER
332 Main Street, E.
SIBLEY, LINDSAY & CURR CO.
Camera Dept., 250 Main Street, E.
SMITH-SURREY, INC.
99 Clinton Avenue, S.
SCARSDALE CAMERA SHOP
8 Spencer Place
FRANCIS HENDRICKS CO., INC.
339 South Warren Street
KAMERA KRAFT STORE
208 E. Jefferson Street
FREY'S
247 Genesee Street
SEVERANCE PHOTO, INC.
46 Public Square
COLORTONE CAMERA, INC.
172 Martine Avenue

Cortland

Elmira

Fulton

Hempstead

Jamestown

Kenmore

Middletown

New York

Oswego

Poughkeepsie

Rochester

Scarsdale

Syracuse

Utica

Watertown

White Plains

NORTH CAROLINA

Chapel Hill

Raleigh

NORTH DAKOTA

Bismarck

SERVICE DRUG CO.
414 Main Street

WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

This Directory contains a partial list of LEICA Camera Franchised Dealers, all of whom are fully equipped to offer complete LEICA service and finishing.

OHIO

Cincinnati EASTMAN KODAK STORES, INC.
27 West Fourth Street
Cleveland BRYAR PHOTO SUPPLY CO.
1303-09 Prospect Avenue
CAMERA CRAFT, INC.
Shaker Square
THE DODD CO.
1025 Huron Road
REITMAN CAMERA EXCHANGE
1900 East Ninth Street
BUDD & COMPANY, INC.
30 North High Street
THE CAMERA SHOP
48 East Broad Street
CAMPUS CAMERA CENTER
1616 North High Street
COLUMBUS PHOTO SUPPLY CO.
62 East Gay Street
CLICK CAMERA SHOP, INC.
31 West High Street
RAPID PHOTO SERVICE, INC.
45 West High Street
GROSS PHOTO MART, INC.
232-36 Huron Street
THE STAMBAUGH-THOMPSON CO.
114-118 W. Federal Street

Columbus

Springfield

Toledo

Youngstown

OREGON

Klamath Falls UNDERWOOD'S CAMERA SHOP
727 Main Street
Portland SANDY'S CAMERA SHOPS
714 S.W. Washington Street and
635 S.W. Adler Street
Salem CAPITAL DRUG STORE
405 State Street at Liberty

PENNSYLVANIA

Chester THE PHOTO MART
7th and Edgemont Avenue
Harrisburg JAMES LETT COMPANY
225 North Second Street
Philadelphia DEDAKER'S CAMERA SHOP
277 West Mt. Pleasant Ave., Mt. Airy
KLEIN AND GOODMAN, INC.
18 South Tenth Street
KOSMIN'S CAMERA EXCHANGE
36 North Eleventh Street
MID-CITY CAMERA EXCHANGE
144 South Eleventh Street
RITZ CAMERA CENTERS
1414 Chestnut Street
ROSENFELD PHOTOGRAPHIC SUPPLIES, INC.
1304 Walnut Street
JOHN H. TAWS CO.
35 N. 11th Street
LIBERTY PHOTO SUPPLY
436 Wood Street
PENN CAMERA AND PHOTO SUPPLY
643 Smithfield Street
WOLK'S KAMERA EXCHANGE
308 Diamond Street
W. F. DREHS
47 South 6th Street

Pittsburgh

Reading

RHODE ISLAND

Providence METROPOLITAN PHOTO SUPPLY CO.
31-33 Aborn Street
UNITED CAMERA EXCHANGE, INC.
607 Westminster Street

SOUTH CAROLINA

Charleston NORVELL'S CAMERA EXCHANGE
Francis Marion Hotel

SOUTH DAKOTA

Aberdeen ARTZ STUDIO AND CAMERA SHOP
416 S. Main Street

TENNESSEE

Chattanooga THE CAMERA MART, INC.
120 E. Eighth Street
Bluff City Photo Supply
(ED'S CAMERA SHOP)
1279 Madison Avenue
Memphis MEMPHIS BLUE PRINT & SUPPLY CO.
119 Madison Avenue

Nashville

GEO. C. DURY COMPANY
420 Union Street
MELROSE CAMERA CENTER
2608 Franklin Road

TEXAS

Amarillo HERTNER'S CAMERA STORE
114 West Sixth Street
Austin CAPITOL PHOTO SUPPLIES
2428 Guadalupe Street
Dallas MARLOW'S
1807 Main Street
THURMAN RANDLE & CO.
208 North Akard Street
TITCHE-GOETTINGER CO.
Main-Elm St. Paul
VILLAGE CAMERA SHOP
87 Highland Park Shopping Village
GOLDSTEIN BROS. CAMERA CENTER
1001 Main Street
CARROLL CAMERA CO.
1004 Travis at McKinney
Lubbock HERALD PHOTO
1405 College Avenue
San Antonio THE FOTO CENTER
211 East Houston Street
Tyler THE CAMERA MART
117 W. Front Street

UTAH

Salt Lake City ECKER'S PHOTOGRAPHIC STUDIO
270 So. Main Street

VERMONT

Burlington ABRAHAM'S
111 Church Street

VIRGINIA

Norfolk CAMPBELL'S CAMERA CENTER, INC.
117 College Place
MASON CAMERA CO.
507 Botetourt Street
Portsmouth PORTSMOUTH CAMERA SHOP
1716 High Street
Richmond BRAD'S CAMERA EXCHANGE
3 West Broad Street

WASHINGTON

College Place ERNEST S. BOOTH
2 miles from Walla Walla
Seattle CLYDE'S CAMERA STORES
409 Union Street
GLAZER'S CAMERA SUPPLY
1102 First Avenue
THE GOLDSMITHS
Fifth and Pike Streets
TALL'S, INC., 8th AVE.
1409 Fifth Avenue
Spokane Valley LEO'S STUDIO
South 918 Walnut Road, Opportunity
Tacoma MILROY'S SERVICE CO.
1145 Broadway

WEST VIRGINIA

Charleston MERRILL PHOTO SUPPLY CO.
708 Lee Street

WISCONSIN

Milwaukee CAMERA CENTER
3948-50 North Oakland Avenue
THE DARK ROOM
722 North Milwaukee Street
MILWAUKEE BOSTON STORE CO.
Division of Federated Dept. Stores, Inc.
PHOTOART VISUAL SERVICE
840-44 North Plankinton Avenue

CANADA

Montreal, Quebec SIMON'S CAMERA EXCHANGE, INC.
11 Craig Street West

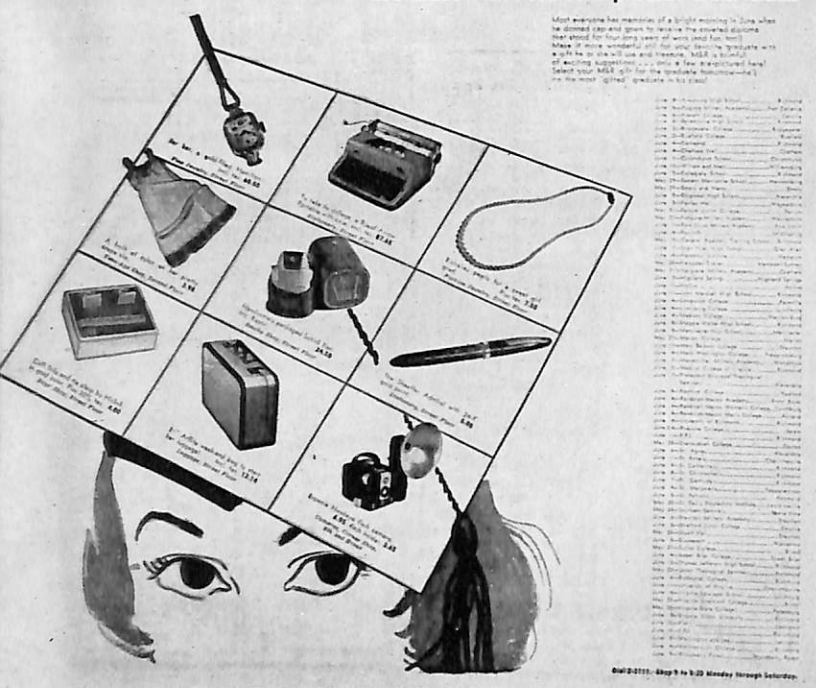
PUERTO RICO

San Juan MATIAS PHOTO SHOP
200 Fortaleza Street (P.O. Box 1463)

THESE ARE PAID ADVERTISEMENTS

THESE ARE PAID ADVERTISEMENTS

are those who receive a present from M&R!



the various departments, so "before and after" pictures are needed frequently. The 28mm. Hektor and 35mm. Summaron lenses are of great advantage in obtaining wide-angle views. Often a combination of available light and flash is needed to bring out important details. The synchronized Leica is a smooth-working camera for working in cramped quarters, when necessary, with a minimum of equipment. The depth of field of these two lenses allows a relatively large aperture to be used, and, consequently, a shorter exposure time. The large stop makes the balance of flash and room illumination such that an evenly exposed negative is obtained without the use of too many bulbs. This permits us to include people in the scene, doing their usual jobs and presenting a better example of actual operations.

Often, photographs must be taken in the store during shopping hours. The Leica is so unobtrusive that most of the customers do not realize that anything unusual is going on. This makes for better public relations with the shoppers and enables the store to do a better serving job.

At different times, some promotion is emphasized for a particular month. For instance, in June it's brides. On the furniture floor, there are different settings furnished suitably either in Period or in Modern. A pictorial record of these elaborate displays is made in both color and black-and-white with the two Leicas. Some of the pictures are rushed to trade magazines reporting to department store merchandise managers and buyers in all sections of this country and abroad.

The Training Department uses slides in color for instruction and to keep the employees up to the minute

The Leica in Department Store Advertising

(Continued from page 7)

on latest fashions, accessories and coordinated and related subjects. Here again the Leica can turn out better pictures faster, for, as always, time is of the essence.

In May, our store, in cooperation with the Richmond City Department of Parks, brings the famous Aqua Ski Show from Cypress Gardens, Florida to Swan Lake in Byrd Park. Last time, pictures of this event were needed immediately to meet a magazine deadline. To eliminate delay, all of the negatives of the event were developed at one time and the pictures of the fashion show rushed through. The prints were in the mail the following morning. Using two Leicas to cover the entire event, including human-interest side lights, in black-and-white and color proved again the versatility of the Leica.

In close-up work with jewelry and other small items, I find the Nooky-Hesum attachment easy and convenient to use. The 50mm. Summitar lens is fitted into this accessory which screws into the Leica lens mount. The coupled rangefinder and parallax-adjusted viewfinder give true negative placement of the object. By getting close-up with this arrangement, the negative is filled by the delicate objects and fine details are preserved in the print.

A forceful newspaper advertisement makes judicious use of "white space" for breathing area and helps to set it apart from the rest of the newspaper page. It allows the layout artist to place the items advertised, within the layout, in such a manner as to draw the eye readily from one to the other.

In the ad of glassware, this white space is evident upon inspection. The heading was handlettered by me, but the descriptive copy was set in type. The photograph of the glass ad used as an illustration here was made with the Leica and Nooky-Hesum attachment with the 50mm. Summitar lens. Exposure was $\frac{1}{4}$ second at f/9, on Panatomic-X film, developed normally in DK-76. The glass-ware for the original ad was photographed with the 90mm. Elmar, and the exposure was $\frac{1}{2}$ second at f/18. It was necessary to build a small house of cards to make photographs of the glass. With the smallness of the Leica and relatively long-focus lens, the card house could be built without the camera getting in the way. Focusing, setting the aperture, and other adjustments were possible without disturbing the set-up. All this, bear in mind, with a minimum of time expended. The finished pictures were delivered in a very few hours.

In the menswear ad, a model was used for the feature item. With the Leica, several different angles were shot in a few minutes, saving both the model and the photographer much time. The rapid sequence of exposures with this camera made it possible for the art director to have about a half dozen poses from which to select the best. On the same roll of film, different exposures were made of the additional hats and shoes, varying the lights to give the desired effect.

Developing the roll was quite routine, even though it

contained photographs of both the light and dark subjects. I have found it practical to do this by exposing the light objects about $1\frac{1}{2}$ stop less than normal and the dark subjects from one to two stops more than normal. In that way, the light items are not burnt up, yet the dark ones receive sufficient exposure to bring out the important details in them. When a light and a dark object must be included in the same negative, the light one is shaded from the light, or a spotlight is directed onto the dark one to balance the detail in both.

Because of the use of white space, the prints were cut out and pasted in the proper place on the layout. We have found that this is the best way to check the proper perspective for every item. The object is framed so that it will be centered on the negative. Before exposure, the item is turned to the exact angle desired so that it will look correct.

If you care to make an experiment, place several objects of similar shape before the camera on a line parallel to it. Plates or glasses will serve for the trial. Center the middle item exactly in the finder and make the exposure. You will see upon enlarging the picture that those on the end are somewhat distorted. The longer-focus lenses will minimize this effect, but the only way to eliminate it entirely is to center and photograph each piece—one at a time. This is the only way to render the photographs in a manner that will match the layout exactly to accomplish the desired effect.

The MAY SALES ad was handled much as the mens' ad, every item except those sold in pairs, was photographed separately. Here again, one item is "featured." Of course, silverware needs special treatment which is too lengthy a subject to discuss here.

The full page silverware and menswear ads were photographed from the actual pages as printed in the newspaper, using the 50mm. Summitar lens focused about three and a half feet, and centered with the aid of the Imarect Finder.

The original negatives of the silver items were made with the 90mm. Elmar lens to obtain good perspective and large image size on the negative. With the lens at f/18, the exposure was 1/2 second on fine grain panchromatic film, developed in DK-76. The timing was kept on the thin side to preserve details in the highlights and to bring out the hand engraving on some of the items.

It is common practice to "pre-age" such developers as those containing paraphenylene diamine. Taking a cue from this, about two years ago, I started a new batch of DK-76 by developing a roll of film containing random exposures of nothing in particular. This takes the "fire" out of the fresh developer and the subsequent rolls have a finer grain. Replenishment of about 1½ oz. for each roll developed keeps developing times constant. Instead of throwing out an old DK-76 solution and starting over again, I discard half of it. Then a new mixture is added to bring the total volume up to standard quantity. The point in using this developer is that I can use a wide

Beautifully designed pieces priced record low

for this event! Buy for graduation, June wedding gifts

Sterling and plated holloware

May Sale Price

598



range of temperatures with consistently fine grain; and as DK-76 increases shadow detail as compared to "fine grain" developers, I can reduce exposure about two stops, allowing the use of an ASA speed of 100 tungsten and a speed of 125 ASA daylight with Panatomic-X film. I do not need the ultimate in low graininess. There are low potential developers available that give minimum grain. My negatives have the appearance of some that I have developed in "fine grain" developers, except that they also have the required shadow detail.

Frequently, I am called on to "pull a picture out of a hat." To meet such emergencies, my spare time is usually devoted to building up a set of stock pictures. Anticipating needs, set-ups are sometimes prepared by borrowing props from the display department. Often our own fashion models are used, or for the "unprofessional look," high school and college girls are employed. One example of such work was a swim-suit beach scene. Twenty Kodachromes were exposed quite easily, the model changing poses frequently. The 50mm. lens was used to include all of the set, and without moving the Leica, the 90mm. lens gave a close-up effect. The lighting was four photofloods, plus one spotlight for the hair. Exposures average 1/2 second at f/4.5 on Type A Kodachrome.

The field of advertising is a wide one. I have proven to myself that the Leica not only has a definite role to play in this exciting work, but, in numerous cases, it is the very best camera on which to depend. ♦

THE NEW *Leica* II^f CAMERA

Of particular interest to the Leica flash photography fan is the addition of the new Leica II^f to the line.

Leica built-in synchronization for flash has received wide acclaim and acceptance since the introduction of the Leica III^f last winter.

The Leica II^f incorporates all the features of the now discontinued II^c (speeds from 1/30 to 1/500 and Bulb) plus built-in synchronization at all shutter speeds and for all flash bulbs and strobe, and the film winding knob that "remembers" the speed of the film in the camera.

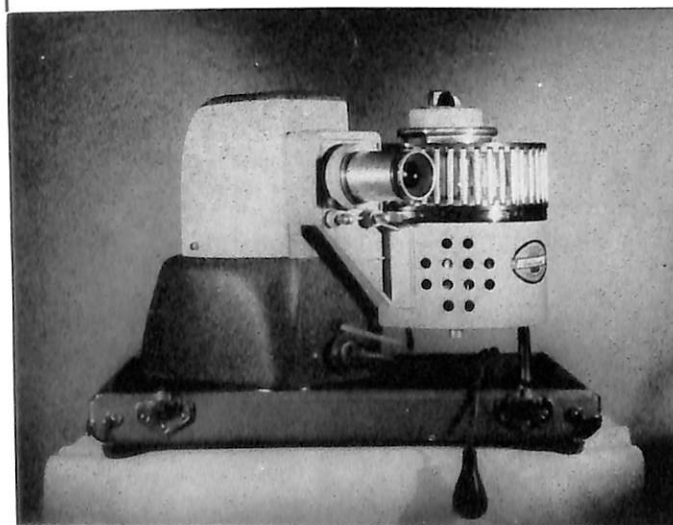
Slow speeds can always be added for an additional cost of \$96 to make the II^f a III^f.

Of further interest to the flash fan, who rarely uses slow speeds, are the attractive prices of the II^f in available combinations.

LOOSU 65,104 Leica camera II ^f without lens	\$140.00
65,105 Leica camera II ^f with Summar 50mm., f/2 lens	297.50
LOOEL 65,106 Leica camera II ^f with Elmar 50mm., f/3.5 lens	210.00
65,107 Leica camera II ^f with Summaron 35mm., f/3.5 lens	252.00

And don't forget the Leica flash unit for the flash models at \$28.00.

Re-enjoy your VACATION

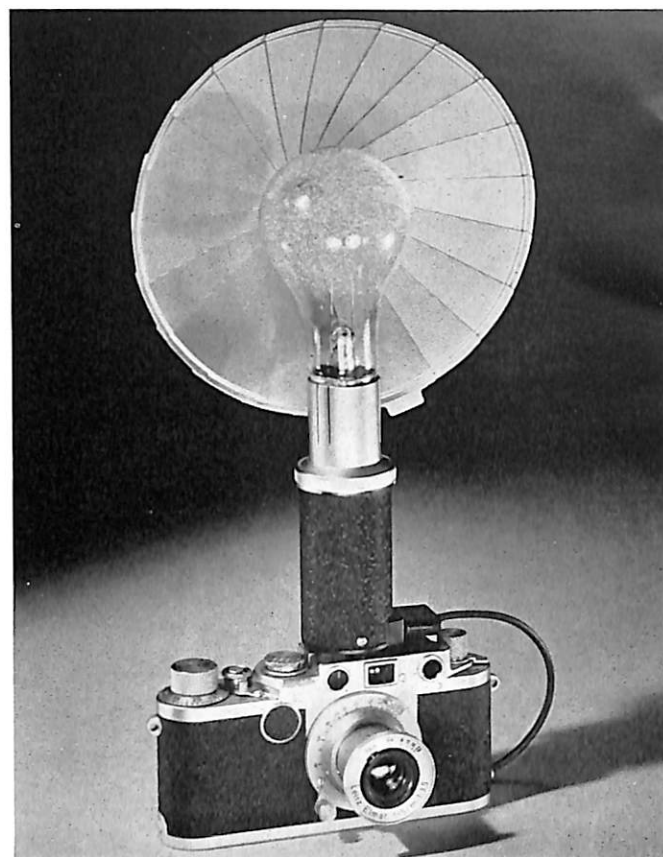


WITH *Selectroslide* AUTOMATIC PROJECTOR

Sit back in your easy chair and really enjoy your vacation transparencies with Selectroslide. For 48 slides can be shown, automatically or with remote control push button—without leaving your chair. Selectroslide can be attached to Leitz VIII-s without alteration.

Write now for
Illustrated
Pamphlet

SPINDLER & SAUPPE
2201 Beverly Blvd., Los Angeles 4, Calif.



So for photoflash fans and for those who need a second camera for flash use only, ask your Leica franchised dealer about the moderately priced Leica II^f.

THE 35MM. MIRACLE! Now It Can Be Sold...

A new technique developed by the Authenticolor Laboratories now produces enlarged duplicate transparencies from your Kodachrome originals, without loss of sharpness, color, or detail.

Authenticolor duplicates are accepted by critical art directors, magazine editors and engravers who ordinarily will not buy or even look at the 35mm. size. They have appeared on the covers of *Life*, *Look*, *Ladies Home Journal*, *Colliers*, as well as in many advertisements.

Send for prices and information for our complete services:

- COLOR PRINTS
- EKTACHROME PROCESSING
- COLOR SEPARATIONS (NEW IMPROVED PROCESS)
- TECHNICAL INFORMATION

AUTHENTICOLOR, Inc.

Advancing Color Through Research

270 Park Avenue
New York 17, N. Y.

LEICA GOES TO MAINE

by George W. Later

Continued from page 13

clean and orderly, and the quality of the finished work will be manifest.

Of all the accessories available to the Leica owner, I consider the Leica cassette one of the most important. If anything in photography can be most disconcerting it is having a prize film ruined by a continuous scratch across each frame. The Leica cassette completely eliminates the possibility of scratches while the film is in the camera, and, with reasonable care in processing, one should consistently turn out scratch-free negatives. I would strongly recommend that even color film be removed from the original magazine and transferred, in the darkroom or changing bag, to the Leica cassette.

Having used all types of film in my Leica, I prefer a high-speed panchromatic type film of Weston speed 50 for most outdoor shots and aerial photography. It is the perfect compromise film, high speed combined with long tonal gradation and fine grain. Using this film, with one of the Leica lenses with their superior resolving power, and developing in a fine grain developer guarantees enlargements of at least ten diameters, and more, if one is meticulous with his work. In aerial work, film of this type allows the use of the higher shutter speeds on the Leica. I always use the highest speed possible in aerial work regardless of the aperture. I have found that even with the lens wide open the highly corrected Leitz objectives assure razor-sharp results from any altitude.

For low angle shots, the Elmar 90mm. lens is ideal, but if you own only an Elmar 50mm. don't underestimate its capabilities. The Elmar 50mm. is excellent, and will easily cope with any scene the average photographer wishes to shoot.

When I leave home for a trip in the wilderness country, my wife checks and double checks my personal equipment. "Have you matches, extra socks, gloves and chocolate rations?" Never does she ask if I have my Leica, for she knows I'd leave that home like I'd leave my good right arm.

This fine grain developer should cost twice as much but it doesn't!

Because now more Super X-33 is used than any other finegrain developer, you get the benefit of its low, low price. No other developer gives you the same fine quality, the same fine detail in a wall size mural as in the 35 mm negative. No other developer is worthy of the skill of top-flight professionals. No other developer is backed by the...

fr

"PRE-TEST" CONTROL
GUARANTEE FOR FINER PICTURES



HOW IT WORKS III^f Synchronization

Continued from page 10

would be slightly closed. Now a slight pressure on the release button is sufficient for the flash to be set off, without the shutter being released. If the selector dial is moved from 10 to 11, however, the synchro-switch is left slightly open. Now the shutter must be moved, even if only for a minute distance, before the flash can be set off. If the selector dial is set at 10, 9 or 8 it will take increasingly longer until, after release, the firing contact is established. Thus, the delay increases. Now 11 is obviously the largest figure which can be dialed 1/60, unless a "preliminary firing contact" is risked. The zero point at which release and contact coincide with the delay equal to zero is, of course, 11.3. Delays are calculated on this basis.

Frequently, this question is asked: "How many milliseconds are equal to one contact number?" There is no generally valid answer because the shutter becomes accelerated during its course, (i.e., it starts off slowly, and in the course of its movement gains acceleration).

Thus, for one contact figure, it requires an ever-increasing amount of milliseconds. The following is required:

0	1	2	3	4	...	20	Scale divisions
0	10	14	17.5	20	...	40	Milliseconds

In Fig. 6, another exposure time has been selected. As we have seen, the axis of the main speed dial is carried along with the latter's revolutions. The zero point of the delay has moved the same distance. For example, in the case of 1/200 second, the number 6 is already "out" while 5 is the next "permissible" figure. Starting from the actual zero point of 5.5, we are now able to apply the same table to delays of this kind as above in the case of 1/60 second, since the movement of shutter I has remained the same.

Fig. 7 furnishes a graphic presentation of contact figures for all types of flashes and for all exposure times. At the halfway mark of the type of flash to be investigated, a vertical is drawn and the contact figures are ascertained as ordinates of the intersection.

A TRAVELING DARKROOM

by W. P. Robinson, Philadelphia, Pa.

The Leica camera is an ideal companion on a vacation or business trip. Its reliability and wide application insure good pictures under adverse conditions.

On an extended trip, it is a great satisfaction to know exactly what the negatives look like without having to wait until you return home. I assembled the portable darkroom described here so that my Leica rolls could be processed on tour with a minimum of trouble. During the



past several years, hundreds of rolls of film have been processed with never a scratch or slip-up. The films are loaded in the convenient, apron-type "Correx" tank and processing can be completed wherever running water is located.

Old-timers will remember the once-popular "changing bag," a double thickness, zippered bag with elastic armholes. The changing bag permits loading the Correx tank anywhere and all succeeding operations are done in daylight.

My traveling darkroom consists of an old projector case with a horizontal shelf, permanently fixed. A vertical hinged door encloses the three bottle compartments, separated by vertical plywood spacers. The developer, hypo and replenisher bottles are standard photographic bottles with large screw caps. They are readily removed when the vertical door is tilted forward.

A large metal screw-cap of a size to fit the bottom of a 16 oz. graduate was fastened securely to the bottom of the case. A narrow shelf, screwed to the inside of the door, was cut to

fit snugly around the middle of the graduate when the door is closed.

The upper space housed the Correx tank and the folded changing bag. A thermometer is clipped to the inside of the graduate, which also stores several film clips and one ounce graduate for measuring replenisher. A small bottle of liquid soap solution and a split viscose sponge completes the equipment. The replenisher type developer has already been used for over fifty rolls of film. Several bottles of replenisher have been added at the rate of 18cc. per roll. The silver, which remains in the bottle, should be rinsed out after decanting the clear developer into the graduate. The hypo bottle contains "NH5"—an excellent hardening quick-fix, which does its work in three minutes and lasts a long time.

The developer is brought to 68° by an ice or ice-water bath or in a cold stream out-of-doors. It is then poured into the tank, and the agitator rod rotated three times in each direction every two minutes for a total of 15 minutes. It is then poured back into the bottle in which the 18cc. of replenisher has already been placed.

After rinsing the tank twice in clear water, the NH5 is poured in for three minutes. The lid is then removed and the reel is washed for thirty minutes. A final rinse with a tankful of water, with two drops of the soap solution thoroughly stirred in after all soap bubbles have been skimmed off, completes the processing.

The split viscose sponge is then soaked in the soapy water, squeezed nearly dry, and the film strip is gently passed through the slit once only. It is then hung to dry.

The traveling darkroom always rides in the rear compartment of my car, ready for use. The loading of the Correx tank in the changing bag is extremely simple and fool-proof, and the entire operation is completely reliable. ♦

New Social Relaxation with your Leica

by
Dr. Edmund W.
Lowe, APSA



Extra relaxation and enjoyment can be added for yourself, your friends and family by bringing color into your Leica pictures through the easy EDWAL toning process. Toning enhances the mood of a beautiful scene, adds clarity to an instructional slide, and provides unusual appeal and novelty in your photographic greetings and snapshots sent to friends.

You need no darkroom to tone your Leica pictures with EDWAL COLOR TONERS. You may do it in your living-room, kitchen or recreation room, and it can be the fascinating center of interest for a social evening with your family or friends.

There are five EDWAL COLOR TONERS: BLUE: Adds coolness to pictures of mountains, lakes, waterfalls, snow, surf or sky.

GREEN: Adds realism to pictures of plants, trees, meadows, landscapes.

BROWN: Adds warmth to pictures of people, animals, autumn scenes.

RED: Provides striking novelty in still life pictures, firelight or Christmas scenes — and adds richness to scenes toned in brown.

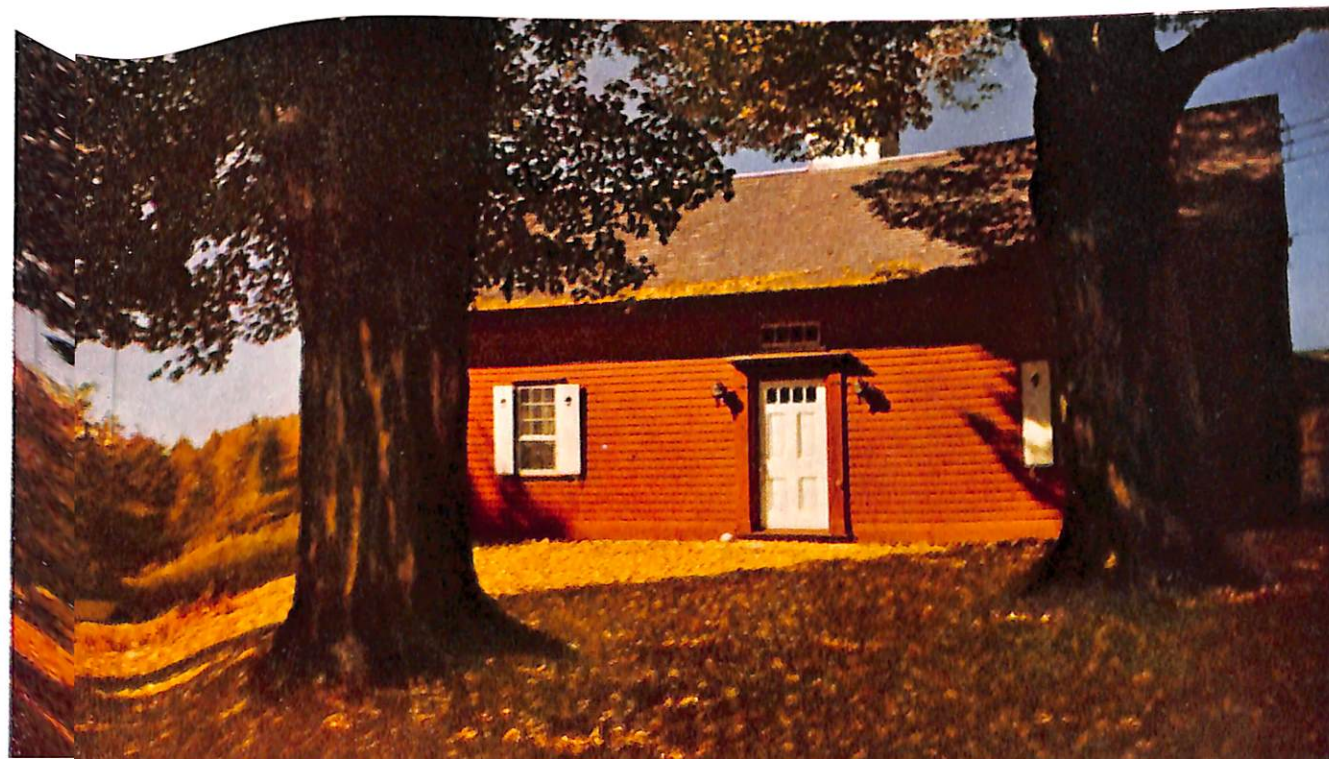
YELLOW: Adds the brightness of sunlight to pictures already toned in brown, red or green.

You may purchase a complete set of five EDWAL COLOR TONERS from your Leica dealer for only \$2.95, or you may buy the special gift kit (ideal for teenagers) of four (blue, green, brown and red) at \$2.45. Individual bottles are only 65¢ each. Our new folder "HOW TO TONE YOUR OWN" is yours free with your purchase or will be sent free on request.

If you are not near a dealer, you may order a set of EDWAL COLOR TONERS through our customer service department. The set of five will be mailed for \$2.95 anywhere in the U.S.A. or to anyone in the armed forces.

When you try EDWAL COLOR TONERS, please send me Titles of your vacation pictures or greeting cards —if enough are received we may sponsor an interesting exhibit.

EDWAL
SCIENTIFIC PRODUCTS, INC.
RINGWOOD, ILL.





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TO THE CARIBBEAN AND SOUTH AMERICA

12 TO 18 DAYS OR LONGER...SAILINGS EVERY FRIDAY

*Grace "Santas" are especially designed for tropical cruising
all rooms outside, each with private bath
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